JAVANESE LITERATURE IN SURAKARTA MANUSCRIPTS

NANCY K. FLORIDA

VOLUME 3

MANUSCRIPTS OF THE RADYA PUSTAKA MUSEUM AND THE HARDJONAGARAN LIBRARY

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Javanese Literature in Surakarta Manuscripts

Volume 3

Manuscripts of the Radya Pustaka Museum and the Hardjonagaran Library

Opening page of *Kekawin Ramayana* (inscribed by "Sadarapate" at the Karaton Surakarta, 1783) MS. RP 272. Photograph by K.P.H. Radityo Lintang Sasongko (B.R.M. Bambang Irawan).

Javanese Literature in Surakarta Manuscripts

Nancy K. Florida

Volume 3

Manuscripts of the Radya Pustaka Museum and the Hardjonagaran Library

Southeast Asia Program
Cornell University
Ithaca, New York

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Printed in the United States of America

ISBN (paper) series 087727-601-3
ISBN vol. 3 978-0-87727-609-8

Cover Art: Ceremonial umbrella of the Queen of the Karaton Surakarta from *Gambar Songsong Karaton-dalem Surakarta Hadingrat, Jilid I* (inscribed Surakarta, early 20th c.) MS. Sasana Pustaka 158 Ca; SMP KS 210. Photograph by John Pemberton. Cover design by Deena Rambaum.

In memory of
David K. Wyatt

Contents

Illustrations 8
Acknowledgements 9
Note on Spelling 11
Abbreviations 11
Royal Titles in the Surakarta Palaces 12
Realms and Rulers of Central Java (1584–present) 14
Patih of the Karaton Surakarta (1743–1945) 16

Introduction 17
- Radya Pustaka Museum 17
- The Radya Pustaka Manuscript Collection 26
- The Hardjonagaran Manuscript Collection 30
- The Manuscript Descriptions 32
- Manuscript Description Format 32
- On Surakarta Manuscript Project (SMP) Collation 33
- Titles 36
- Authors 36
- Provenance and Dating of Composition, Compilation, and Inscription 37
- Manuscript Collation, Illumination, Illustrations, Size 38
- Subject Classification 38
- Guide to Manuscript Contents 39

Manuscripts of the Radya Pustaka Museum 43
Manuscripts of the Hardjonagaran Library 283

Bibliography 304

Indices
- Subject Index 309
- Author Index 321
- Title Index 325

ILLUSTRATIONS

Plate 1 The Radya Pustaka Museum 18
Plate 2 Kyai Rajamala 18
Plate 3 Kangjeng Radèn Adipati Sasradiningrat IV (1847–1925) 20
Plate 4 Opening pages of *Serat Yusup*, inscribed in the Kartasura palace in 1729 28

Acknowledgements

This volume could not have come to publication without the cooperation and the contributions of a number of individuals and institutions. I am most grateful to the Radya Pustaka Museum and its staff for having granted me permission to work in the library's manuscript collection over a period of many years (1980–1985 and 2009–2011). I am also very grateful to the late Panembahan Hardjonagoro for granting me access to his private library.

The late K.R.M.T.H. Sanjoto Sutopo Kusumohatmodjo and the late David K. Wyatt both played important roles in the initiation of this work. Over thirty years ago Bp. Sanjoto, the *chargé d'affaires* of the Mangkunagaran Palace, approached me with the idea of preserving the endangered Mangkunagaran manuscripts on microfilm. Several years later I brought this idea to my then-professor, David K. Wyatt, who convinced me that we should apply to the National Endowment of the Humanities for a preservation grant. Our proposal was accepted, and in 1980 the Surakarta Manuscript Project came into existence; I served as the project's field director. Our original aim had been to catalog and film the 700 titles that we had expected to find at the Mangkunagaran library. Some three years later when the microfilming was drawing to a close we had inventoried and filmed some 5396 titles in 2118 volumes housed in four Surakartan manuscript repositories. The substantial extension of the original project was made possible by the generosity of Cornell University's Southeast Asia Program. In the end, the project that been instigated by Sanjoto's concern for an endangered heritage and advanced by David Wyatt's efforts had preserved on microfilm over 700,000 pages of manuscript materials from four Surakartan repositories: the libraries of the Mangkunagaran Palace, the Karaton Surakarta, and the Radya Pustaka Museum along with the private collection of Panembahan Hardjonagara.

Over the course of my several years work in the Radya Pustaka Museum, the members of the library staff were always helpful and generous with their time. I am particularly grateful to the late M.Ng. Kirnosayono who offered assistance in the early years and to Soenarni Wijayanti and Kurnia Heniwati who were very helpful when I resumed my work on the manuscripts many years later in 2009.

Alan H. Feinstein's contribution to this work was invaluable. Not only did he head the technical team for the first year of the microfilming project, he also prepared detailed notes on seven of the Radya Pustaka manuscripts that concern musical performance (RP 371–RP 377); these notes were of great assistance to me in the preparation

of those entries for this volume. M. Ng Kirnosayono provided helpful notes on several Radya Pustaka manuscripts; K.R.T. Mpu Totok Brojodipuro and Drs. Ahmad Taufik assisted in the identification of the *pégon* sections of two manuscripts (RP 31 and RP 237) and of an Arabic-language volume of *fikh* that had been mistakenly labeled as a Ménak romance (RP 351); Emha Ainun Nadjib assisted in the identification of a *pégon Serat Ambyah* (HN 17) in the Hardjonagaran library.

I am grateful to the entire technical staff of the Surakarta Manuscript Project. In addition to Feinstein, these included R. Pranadi Hartawiryana and Mulyoto; all three spent countless hours filming the manuscripts, many of which were in very fragile condition. Thanks are also due to H.S. Soemaryono of the Indonesian National Press Monument, and to M. Husni Djasara, Bambang Hening Tjipto, and Soemartini of the Indonesian National Archives who were all instrumental in the processing of the microfilms. John C. Crawford and Harriet Cohan of the Jakarta office of U.S. Library of Congress assisted with shipping the films. Dr. Haryati Soebadio, who served as Director General of Culture in the Ministry of Education and Culture of the Republic of Indonesia in the 1980s was always supportive of our efforts and worked to facilitate the cooperation of a number of Indonesian governmental agencies.

Finally, I am deeply grateful to the late David K. Wyatt, to whose memory I dedicate the present volume. David gave generously of his time, energy and expertise over the course of many years to support this work dedicated to the preservation of the endangered Javanese language manuscripts of Surakarta.

The manuscripts described in this volume were filmed with funds provided by the National Endowment for the Humanities and the Cornell University Southeast Asia Program. The publication of the first two volumes of this series was supported with a grant from the Henry Luce Foundation. The Office of the Vice President for Research and the College of Literature, Science, and the Arts of the University of Michigan provided a publication subvention for the production of the present volume.

Nancy K. Florida
Ann Arbor, Michigan
December 2011

A Note on Spelling

My transliteration of the Javanese script in which the original manuscripts were inscribed follows, with some exceptions, the system standard in Indonesia today. The exceptions are as follows:

1. I distinguish the *taling* (é or è) from the *pepet* (*e*) because these signs mark phonemic differences in the Javanese language. The choice between é and è follows the lead of Poerwadarminta's *Baoesastra Djawa* (Groningen: Wolters, 1939).

2. Nasalizations (*ng*—) at the beginning of vowel initial words are not routinely eliminated.

3. I transliterate the names of writers faithfully from the original Javanese script signatures. I do not, for example, follow the standard Javanological spelling of the name of "the seal of the *pujongga*" as *Ranggawarsita*. The official rationale given for this "perfected spelling" of the poet's name is that the vowel in the first syllable of the work *rangga* is properly an *a* rather than an *o*. The poet Ronggawarsita, however, initiated his signature with the *taling-tarung*, and I follow his usage.

Some proper names, notably that of Hardjonagoro, use the older (pre 1972) spelling, following the usage of the subjects of those proper names.

Abbreviations

AJ	Anno Javanica, the Javanese Era
CE	Common Era
HN	Hardjonagaran Library
KS	Karaton Surakarta
MN	Mangkunagaran
R	Reshoot (microfilm reel)
RP	Radya Pustaka Museum
s.a.	*sine anno*, no date
s.l.	*sine loco*, no place
SMP	Surakarta Manuscript Project

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Royal Titles in the Surakarta Palaces

B.K.P.H.	Bendara Kangjeng Pangéran Harya: senior prince
B.P.H.	Bendara Pangéran Harya: prince, grandson of a king
B.R.A.	*See* B.R.Aj. and B.R.Ay.
B.R.A.A.	Bendara Raden Ayu Adipati; high woman courtier (honorific for the head of the royal zenana)
B.R.Aj.	Bendara Radèn Ajeng: granddaughter of a king
B.R.Ay.	Bendara Radèn Ayu: (1) married granddaughter of a king, (2) wife of a king or prince
B.R.M.	Bendara Radèn Mas: grandson of a king
B.R.M.G.	Bendara Radèn Mas Gusti: junior prince (young son of king)
G.K.	Gusti Kangjeng: usually a queen
G.K.R.	Gusti Kangjeng Ratu: a queen (a primary wife or a senior daughter of a king)
G.P.H.	Gusti Pangéran Harya: a senior prince (since the twentieth century designating a mature son of a king)
G.R.A.	*See* G.R.Aj. and G.R.Ay.
G.R.Aj.	Gusti Radèn Ajeng: a princess (since the twentieth century, an unmarried daughter of a king)
G.R.Ay.	Gusti Radèn Ayu: a princess (since the twentieth century, a married daughter of a king)
G.R.M.	Gusti Radèn Mas: a junior prince (young son of a king)
H.	Harya: honorific for a prince of the blood
K.G.P.	Kangjeng Gusti Pangéran: a prince (son of a king)
K.G.P.A.A.	Kangjeng Gusti Pangéran Arya Adipati: (1) the ruler of the Mangkunagaran Palace; (2) crown prince of the Karaton Surakarta
K.G.P.H.	Kangjeng Gusti Pangéran Harya: a senior prince of elevated rank
K.M.Ay.T.	Kangjeng Mas Ayu Tumenggung: high courtier (*bupati*) of common blood (female)
K.P.A.	Kangjeng Pangéran Adipati: a semi-autonomous prince
K.P.H.	Kangjeng Pangéran Harya: a senior prince (in the nineteenth century, a mature son of a king; presently designates a son-in-law of a king or a high-ranking grandson of king [usually the eldest son of a prince])
K.R.A.	Kangjeng Radèn Adipati: vizier (*patih*)

K.R.A.A.	Kangjeng Radèn Arya Adipati: vizier (*patih*)
K.R.A.T.	Kangjeng Radèn Arya Tumenggung: high courtier (*bupati*) of common blood (male)
K.R.M.H.	Kangjeng Radèn Mas Harya: mature grandson of a king
K.R.M.T.H.	Kangjeng Radèn Mas Tumenggung Harya: a high courtier (*bupati*) of princely blood (male)
K.R.T.	Kangjeng Radèn Tumenggung: high courtier (*bupati*)
M.L.	Mas Lurah: a lower-level courtier
M.Ng.	Mas Ngabéhi: a middle-level courtier
P.H.	Pangéran Harya: a prince (usually the son of a king)
P.	(1) Pangéran: a prince; (2) Panji: a great-grandson of a king; (3) Panembahan: a revered high courtier
P.A.	Pangéran Adipati: as semi-autonomous prince
R.	Radèn: honorific for a noble or prince
R.A.	Radèn Adipati: vizier (*patih*)
R.L.	Radèn Lurah: a lower-level courtier
R.M.	Radèn Mas: a noble (fourth-grade royalty or lower)
R.M.H.	Radèn Mas Harya: the mature grandson of a king
R.M.Ng.	Radèn Mas Ngabéhi: a middle-level courtier (*kliwon*) of noble blood
R.M.P.	Radèn Mas Panji: princely title, usually a great-grandson of a king
R.M.T.	Radèn Mas Tumenggung: a high courtier (*bupati*) of noble blood
R.Ng.	Radèn Ngabéhi: a middle-level courtier (*kliwon*)
R.P.	Radèn Panji: a noble (usually fourth-grade royalty)
R.T.	Radèn Tumenggung: a high courtier (*bupati*)

Realms and Rulers of Central Java, 1584–Present

MATARAM (ca. 1584–1678) and **KARTASURA** (1680–1745)
- Panembahan Sénapati Ingalaga (ca. 1584–1601)
- Panembahan Adiprabu Nyakrawati (Séda Krapyak) (ca. 1601–1613)
- Sultan Agung Prabu Nyakrakusuma (1613–1646)
- Amangkurat I (Amangkurat Tegalwangi) (1646–1677)
- Amangkurat II (Amangkurat Amral) (1677–1703)
- Amangkurat III (Amangkurat Mas) (1703–1708)
- Pakubuwana I (1704–1719)
- Amangkurat IV (Mangkurat Jawi) (1719–1726)
- Pakubuwana II (Sunan Kombul) (1726–1749)

SURAKARTA (1745–)
- Pakubuwana II (Sunan Kombul) (1726–1749)
- Pakubuwana III (1749–1788)
- Pakubuwana IV (Sunan Bagus) (1788–1820)
- Pakubuwana V (Sunan Sugih) (1820–1823)
- Pakubuwana VI (Sunan Bangun Tapa) (1823–1830)
- Pakubuwana VII (Sunan Purbaya) (1830–1858)
- Pakubuwana VIII (1858–1861)
- Pakubuwana IX (Sunan Bangun Praja) (1861–1893)
- Pakubuwana X (1893–1939)
- Pakubuwana XI (1939–1945)
- Pakubuwana XII (1945–2004)
- Pakubuwana XIII (2004–)*

* There is an on-going struggle for succession between two of Pakubuwana XII's sons: K.G.P.H. Hangabéhi and K.G.P.H. Tedjowulan, both of whom have assumed the title of Pakubuwana XIII.

YOGYAKARTA (1755–)
- Hamengkubuwana I (Sultan Mangkubumi) (1755–1792)
- Hamengkubuwana II (Sultan Sepuh) (1792–1810; 1811–1812; 1826–1828)
- Hamengkubuwana III (1810–1811; 1812–1814)
- Hamengkubuwana IV (1814–1822)

Hamengkubuwana V (1822–1826; 1828–1855)
Hamengkubuwana VI (1855–1877)
Hamengkubuwana VII (1877–1921)
Hamengkubuwana VIII (1921–1939)
Hamengkubuwana IX (1939–1988)
Hamengkubuwana X (1989–)

MANGKUNAGARAN (1757–)
Mangkunagara I (R.M. Sahid; P. Samber Nyawa) (1757–1795)
Mangkunagara II (1796–1835)
Mangkunagara III (1835–1853)
Mangkunagara IV (1853–1881)
Mangkunagara V (1881–1896)
Mangkunagara VI (1896–1916)
Mangkunagara VII (1916–1944)
Mangkunagara VIII (1944–1987)
Mangkunagara IX (1988–)

PAKUALAMAN (1813–)
Pakualam I (1813–1829)
Pakualam II (1829–1858)
Pakualam III (1858–1864)
Pakualam IV (1864–1878)
Pakualam V (1878–1900)
Pakualam VI (1901–1902)
Pakualam VII (1903–1938)
Pakualam VIII (1938–1998)
Pakualam IX (1999–)

PATIH OF THE KARATON SURAKARTA 1743–1945

R. Adipati Pringgalaya (1743–1755)
R. Adipati Sindureja (Ki Tirtawiguna) (1743–1751)
R. Adipati Mangkupraja (Ngandong) (1755–1770)
R. Adipati Sasradiningrat I (séda Betawi) (1770–1782)
R. Adipati Sindureja (1782–1784)
R. Adipati Jayaningrat (1784–1796)
R. Adipati Mangkupraja (Ngayah) (1796–1804)
R. Adipati Danuningrat (1804–1810)
R. Adipati Cakranagara (1810–1812)
K.R. Adipati Sasradiningrat II (sumaré Imagiri) (1812–1846)
K.R. Adipati Sasradiningrat III (sumaré Jabung) (1846–1866)
K.R. Adipati Sasranagara (1866–1887)
R.M. Adipati Mangunkusuma (acting *patih,* 1887–1889)
K.R. Adipati Sasradiningrat IV (Kangjeng Ngèndra) (1890–1916)
K.P.H. Adipati Jayanagara (1916–1939)
K.R.M. Adipati Sasradiningrat V (1939–1945)

Introduction to Volume 3: Manuscripts of the Radya Pustaka Museum and the Hardjonagaran Library

The present volume comprises the last of three volumes describing the Javanese-language manuscripts housed in four repositories in the Central Javanese city of Surakarta that were preserved in microfilm under the auspices of Cornell University's Surakarta Manuscript Project. The project, filming some 700,000 pages of materials in more than two thousand volumes over a period of several years in the early 1980s, was funded by the National Endowment for the Humanities (NEH) and the Southeast Asia Program of Cornell University.[1] This volume describes the manuscripts of the Radya Pustaka[2] Museum and the private collection of the late Panembahan Hardjonagoro. At the time of filming, the Radya Pustaka housed a fine collection of some 448 manuscripts dating from the early eighteenth through the mid twentieth centuries. This collection was developed under the auspices of K.R.A. Sasradiningrat IV, who served as grand vizier of the Karaton Surakarta in the late nineteenth and early twentieth centuries. The second collection here described comprises thirty manuscripts from the library of the late Panembahan Hardjonagoro (1931–2008), a prominent Surakartan collector and batik artist. The Hardjonagaran collection, assembled in the mid to late twentieth century, houses manuscripts most of which date from the nineteenth century.

RADYA PUSTAKA MUSEUM

Founded in 1890 by the Surakartan grand vizier K.R.A. Sasradiningrat IV (1847–1925), the Radya Pustaka Museum is the second-oldest museum in Indonesia and the first established by native Indonesians (Plate 1). In addition to the important collection of Javanese manuscripts described in this book, the museum also houses sets of both classical and experimental Javanese musical instruments, shadow puppets, masks, kerises and other weaponry, ceramics and glassware, the magically-empowered

[1] For a brief history of the microfilming project and descriptions of the manuscripts of the Karaton Surakarta and the Mangkunagaran Palace, see Nancy K. Florida *Javanese Literature in Surakarta Manuscripts*, Vols. I and II (Ithaca NY: Cornell University Southeast Asia Project 1993 and 2000).

[2] Alternatively spelled "Radyapustaka."

Radya Pustaka Museum, 1993. Photograph by the author.

Kyai Rajamala, spiritually-empowered figurehead of a Karaton Surakarta royal barge, created in 1811 for I.S.K.S. Pakubuwana IV by his son, the future I.S.K.S. Pakubuwana V. Radya Pustaka Museum. Photograph by the author.

figurehead of a nineteenth-century royal barge (Plate 2), the inner workings of an eighteenth-century clock from the watchtower of the Kartasura palace, a music box-cum-vase that Napoleon presented to the then-reigning king of Surakarta around 1808, and what was until recently one of Indonesia's finest collections of ancient bronzes and stone sculptures.

In recent years, the museum has fallen victim to the theft of a large number of its artifacts, the extent of which continues to be uncovered. The thefts, most of which are thought to have occurred from the mid 1990s through the mid 2000s, were inside jobs: arrested in late 2007, K.R.T. Darmodipuro, who had administered of the museum for over a quarter of a century, was tried, convicted, and sentenced to an eighteen-month prison term for his leading role in the conspiracy. Also convicted were two members of his staff along with his local fence. Others were implicated in the crimes as well: these included prominent international dealers in Southeast Asian art, members of the Surakartan royal family, and Hasyim Djojohadikusumo, the fabulously wealthy Indonesian businessman in whose home a number of pilfered antiquities were discovered two days after Darmodipuro's arrest. Of these, only Djojohadikusumo was prosecuted. Djojohadikusumo, who has close connections to persons in the highest rungs in the national government, was tried and, in early 2009, judged innocent of the charges against him. Lambang Purnomo, an archaeologist from Gadjah Mada University in nearby Yogyakarta who was instrumental in the initial identification of the stolen antiquities, was killed in a suspicious motorcycle accident in early 2008.[3] Although the extent of the thefts may never be known, this much is certain: gone are almost the entire collection of the museum's priceless bronzes, a significant number of its stone statues from the classical period (fourth through ninth centuries C.E.), several important ceramic and glass pieces (including another Napoleonic gift), at least fourteen wayang shadow puppets, and thirty-one of the 448 manuscripts described in the present volume. Many of the missing statues and ceramics were replaced with fakes; only one such attempt appears to have been made for the stolen manuscripts.

Among the missing manuscripts are richly illuminated catalogues of ceremonial sunshades (MSS. RP 86 and RP 89), an exceptionally fine illuminated manuscript of calendrical divination (MS. RP 234), four bound volumes of batik textile samples from the early twentieth century (MSS. RP 223 A-D), a *Kekawin Bratayuda* produced in the Karaton Surakarta around 1783 – probably for its then crown prince (MS. RP 276), and twenty-four of the museum's twenty-nine single-page autograph manuscripts of the nineteenth-century poet R. Ng. Ronggawarsita, Java's most renowned wielder of the poetic and prophetic pen (MSS. RP 362 and RP 370). The loss is profound, but it is indeed fortunate that the contents of all of these manuscripts have been preserved in microfilm by Cornell University's Surakarta Manuscript Project and that copies of those films now reside in the National Archives of the Republic of Indonesia as well as at Cornell and several other research universities across the globe.

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[3] For more on the thefts, including a report concerning the suspicious death of Purnomo in February 2008, see Mark Forbes and Karuni Rompies, "Raiders of Solo's Lost Art," *The Age*, March 22, 2008, and "Indonesia's Art of Deception," *al Jazeera*, March 28, 2008.

Kangjeng Radèn Adipati Sasradiningrat IV (1847–1925)
Courtesy of the Tropenmuseum of the Royal Tropical Institute (KIT)

The state of the Radya Pustaka Museum has waxed and waned over the 121 years that have passed since its founding, with the recent past forming the absolute nadir of its history. In its early years it was housed on the grounds of the Kepatihan, that is, the administrative seat of the royal court of the Karaton Surakarta, which was located about a kilometer north of the palace itself. The Kepatihan was the establishment of the *patih*, the grand vizier of the Pakubuwanan ("axis of the universe") kings of Surakarta. The office of the *patih* was an ambiguous one in colonial Java, for the grand vizier owed allegiance both to the Javanese king and to the Netherlands East Indies colonial government. His role, in addition to carrying out the internal administration of the royal state for the king, was to consult with the Dutch colonial resident on all matters concerning the administration and security of the Javanese realm. Appointment and dismissal of the *patih* was at the will, and only with the permission of, the colonial government. He was the highest of royal courtiers, recompensed by the king with a generous royal appanage, and a high colonial civil servant under salary to the Netherlands East Indies government.[4]

In the late nineteenth century, the *patih* was a man who lived, sometimes uncomfortably, between two worlds: that of what was already becoming an anachronistic royal Java and that of the modernizing bureaucracy of the high colonial state. In 1890 the man who held that position was K.R.A. Sasradiningrat IV (1847–1925; in office 1890–1916).[5] The king he served when he ascended to office was the charismatic I.S.K.S. Pakubuwana IX (r. 1861–1893); his colonial master at that time was one A. Burnaby Lautier, Resident of Surakarta (in office, 1890–1894). Sasradiningrat thereafter served under one subsequent king, I.S.K.S. Pakubuwana X (r. 1893–1939) and five subsequent Dutch colonial residents.

Sasradiningrat IV is remembered as a cultivated man, a patron and protector of the classical arts and literature, and also as an innovator and modernizer in the fields of government, culture, and the fine arts. He lived through a period of highly-accelerated change in Java, and much of that change was centered in Surakarta. As a boy, Sasradiningrat witnessed the development, in Surakarta, of the first modern school in

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[4] On the office of the *patih* in colonial Java, see Vincent J. H. Houben, *Kraton and Kumpeni: Surakarta and Yogyakarta,* 1830–1879 (Leiden: KITLV Press, 1994), esp. pp. 126–29.

[5] As was normal for a Javanese of his time and position, the subject known as "K.R.A. Sasradiningrat IV" proceeded through a series of proper names and titles as he progressed in age and status. He was born "R.M. Saliman" and was called "Jomba" as a child. In 1865, as a teenage retainer to the Princess Sekar Kedhaton, he was given the name and title "R.M. Panji Wuryaningrat." Three years later the king appointed him Kliwon Gladhag of Klathèn (though he remained in Surakarta) and bestowed upon him the name and title "R.M.Ng. Jayasudirja." In 1875 the king promoted him to the station of Bupati Bumi and granted him the name and title "R.M.T. Purwanagara." Ten years later he was promoted to be Bupati Keparak Tengen and given the name "R.M.T. Purwadiningrat," with no change in title. He became acting vizier at the end of December 1889. Upon assumption of the office of *patih* the following August, he was given the name and title "K.R.A. Sasradiningrat IV," with his title later elevated to "K.R.A.A." In his old age, many knew him as "Kangjeng Ngèndra." After his death, some knew him as "Sasradiningrat sumaré Imagiri."

the Netherlands East Indies (established 1852).[6] He also saw the establishment, again in Surakarta, of the first vernacular newspaper in the Indies (1855).[7] In the 1860s Surakarta experienced a rapid increase of large-scale agricultural plantations run by Dutch colonial managers; the plantations were developed on appanage lands that the Dutch planters rented from local aristocrats, including Sasradiningrat and members of his immediate family. Sasradiningrat was a young man in 1869 when the first interior railroad in the colonies reached Surakarta from the north coast of the island. The telegraph came to the Indies in 1870, just a year after the opening of the Suez Canal. By 1873 the rail line had been extended to the neighboring principality of Yogyakarta, allowing for a marked acceleration in commerce and communication both within the principalities and across Java.

Sasradiningrat left behind an autobiographical manuscript that details his life in Surakarta during these years of rapid change. This manuscript, titled *Dhirilaksita* ("Narrative of the Self"), relates the story Sasradiningrat's life from his birth up to the years immediately preceding his ascent to the office of *patih* and sheds important light on the forces that contributed to the cultures of display and preservation that would ultimately culminate in the founding of the Radya Pustaka. The sole manuscript witness of that autobiography is now stored in the Radya Pustaka Museum (MS. RP 60).[8] *Dhirilaksita* reveals Sasradiningrat's sometimes-uncomfortable movement between and across the worlds of royal Java and the colonial Netherlands as those worlds were becoming increasingly more entangled with one another over the years that he was growing into maturity.

A member of the Surakartan nobility, whose father K.R.A. Sasranagara had served as *patih* before him,[9] the young Sasradiningrat received a traditional education by means of apprenticeships, first within the palace walls and later in his father's Kepatihan. Sasradiningrat's relationship with his father was always a difficult one; he was his father's twelfth child and apparently the target of his constant criticism. But even though he was not a favored son, his rise in the royal bureaucracy was a steady one.

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[6] On the establishment and early years of the teacher's training college in Surakarta, see Hendrik Kroeskamp, *Early Schoolmasters in a Developing Country: A History of Experiments in School Education in 19th Century Indonesia* (Assen, The Netherlands: Van Gorcum & Comp. B.V., 1974): 297–320. Because of his high social position Sasradiningrat himself was not educated in the school, whose clientele were drawn from the lower ranks of the nobility.

[7] Ahmat B. Adam, *The Vernacular Press and the Emergence of Modern Indonesian Consciousness (1855–1913)* (Ithaca: Cornell University Southeast Asian Program, 1995): 16–19.

[8] Sasradiningrat IV, K.R.A. *Serat Dhirilaksita* (composed Surakarta, [ca. 1887]; inscribed Surakarta, 1954), MS. SMP RP 60.

[9] Sasranagara served as *patih* 1866–1887; his son did not immediately succeed him in office. Sasradiningrat was passed over in favor of R.M. Adipati Mangunkusuma, who was appointed acting *patih* in July 1887. Mangunkusuma only lasted two years in office. Upon Mangunkusuma's dismissal at the end of December 1889, Sasradiningrat was named acting *patih*. He ascended to the office of *patih* on 25 August 1890 and two months later founded the Radya Pustaka.

This was despite his self-admitted profligacy: as a young man Sasradiningrat almost ruined himself in several reckless love affairs (including one with a Dutch prostitute). During this period he was plagued by what he describes as extreme poverty, by a want of fine clothes and fitting furnishings. By the time he was in his thirties, and by then married to a daughter of Pakubuwana IX, his fortunes had turned. Sasradiningrat seems to have found the favor of his king. But his relationship with his father continued to be strained and was marked by what appears to have been mutual jealousy and an unsavory competition for position (*Dhirilaksita*, 1–37 and *passim*).

While Sasradiningrat's relation to his royal father-in-law is portrayed as close, his relations with Dutch planters, scholars, and colonial officials are portrayed as even closer. He was frequently a guest in Dutch homes and frequently entertained Dutch guests in his home. *Dhirilaksita's* narrative reveals how, as Sasradiningrat's friendships with his growing body of influential Dutch friends were becoming increasingly intimate; they were also becoming increasing complicated by financial entanglements. The autobiography also documents the emotional ambivalence of these friendships; it conveys a sense of the envy Sasradiningrat felt for his Dutch companions' wealth, along with his increasing desire for, and increasing ability to obtain, modern European "things" that would rival those that he witnessed in their homes. He often engaged in "scientific" discussions on matters of modern technology[10] and of Javanese literature and culture with his Dutch friends, who included some of the most important Dutch colonial scholars of things Javanese in the Surakarta of his day (among these were the writers and publishers F. L. Winter and Gustaaf Winter and the translator Herman Wilkens) (*Dhirilaksita*, 55–146).

In a task that no doubt readied him for founding the museum some eight years later, in 1882 the thirty-five-year-old Sasradiningrat headed a commission that had been appointed to collect significant Surakartan cultural artifacts to be sent to the Netherlands for the Amsterdam International Colonial Exhibition of 1883 (*Internationale Koloniale en Uitvoerhandel Tentoonstelling*). In addition to assembling the items to be displayed and later deposited in Dutch museums, Sasradiningrat also edited an extensive descriptive catalogue that provided explanations of the histories, making, and use of the artifacts. A contemporaneous copy of that illuminated catalogue was stored in the Radya Pustaka Museum (MS. RP 89); it is, alas, among the manuscripts that are now missing from the collection.[11] Assigned by his king to head this commission, whose other members were comprised almost entirely of Dutch colonial planters and officials, Sasradiningrat – by his own account – acquitted his charge brilliantly.[12]

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[10] For Sasradiningrat's correspondence with A. Vogel and Ng. Reksapraja concerning the modern technology of photography, see MS. RP 133.2.

[11] Fortunately, in addition to the microfilm, a second contemporaneous copy of the descriptive catalogue is stored in the manuscript collection of the Karaton Surakarta (MS. KS 208).

[12] The only other native member of the commission was a son of Pakubuwana IX, who, according to Sasradiningrat, contributed virtually nothing to the project.

His work on the project commands extensive narrative treatment in the autobiography (*Dhirilaksita*, 73–79).

In October 1890, less than two months after ascending to the office of grand vizier, one of Sasradiningrat's first acts was founding the Radya Pustaka Museum. With the establishment of the museum, Sasradiningrat turned to collecting cultural artifacts, no longer to send them off to the colonial metropole, but to store them in Surakarta for the preservation of the heritage and the education of future generations. Many of the artifacts in the original collection were donated by the king; others were from Sasradiningrat's own private collection; still others were obtained by purchase or donation. From the beginning the museum was to be not only a repository of antiquities but also a site for cultural production and education. In its early years, the moving forces of the museum were its founder Sasradiningrat IV, its first elected chair, R.T.H. Jayadiningrat II, and especially its senior staff member and operational head, Ki Padmasusastra, along with Padmasusastra's assistant, R.M. Suwita.[13] Padmasusastra (1843–1926), who had been a student of the famed classical poet R.Ng. Ronggawarsita, was himself a prominent "traditional" Surakartan literatus. He was also a serious student of Dutch Javanology who proved himself to be a budding "modern" cultural historian. From the turn of the twentieth century up to about 1920, Padmasusastra produced a significant number of Javanological works for the museum: these included dictionaries, encyclopedias, catalogues of keris forms, and a number of treatises on Javanese practices and linguistics.[14] Padmasusastra continued to play a major role in the life of the museum up until two years before his death in 1926, as did Sasradiningrat IV up to his death in 1925. Suwita (b. 1867) remained active up to the 1960s.

In 1913 the museum moved from the grounds of the Kepatihan to its present home, the Gedung Kadipolo. This building is located on the grounds of Sriwedari Park, a ten-hectare public amusement park in the middle of the city of Surakarta that was established as "The King's Park" by Pakubuwana X in 1901. The building, which had formerly been the impressive home of one Johannes Busselaar, was purchased in 1877 by R.M.T. Wiryadiningrat, Sasradiningrat's elder brother and sometimes rival. Wiryadiningrat was also a high courtier in the Karaton Surakarta and the one who managed the palace's finances. The question as to whether Wiryadiningrat purchased the property for himself or as an intermediary for the king has led to decades-long litigation concerning the legal status of the land and the museum housed on it. Following the Indonesian National Revolution, almost all the possessions of the Karaton Surakarta, apart from

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[13] *Nawawindu Radyapustaka: 1820–1892* (Surakarta: Radyapustaka, 1960). Jayadiningrat was also known as "Walidi." Other proper names that belonged to the subject Ki Padmasusastra at different points of his career were "Ng. Wirapustaka," and "M.Ng. Prajapustaka." The subject R.M. Suwita was later known as "R.Ng. Karyarujita" and finally as "R.M.T. Ronggawarsita."

[14] The Radya Pustaka collection includes autograph manuscript witnesses of a number of Padmasusastra's Javanological works (see index of present volume). For more on Padmasusastra's life and accomplishments, see John Pemberton, *On the Subject of "Java"* (Ithaca: Cornell University Press, 1994), 137–44, and Imam Supardi, Ki *Padmosusastro: Wong Mardika kang Marsudi Kasusastran Djawa ing Surakarta* (Surabaya: Panjebar Semangat, 1961).

the palace complex itself, were taken over by the Republic of Indonesia. The confiscated possessions included the ten-hectare Sriwedari amusement park where the museum is housed. The cloudiness of the purchase of the property has, however, proven an embarrassment that has plagued the city government for decades. The status of Sriwedari and the museum has been under litigation since the 1960s, as the descendants of Wiryadiningrat have repeatedly sued the city government of Surakarta for possession of the land. Despite a number of judicial decisions in favor of Wiryadiningrat's descendants, there is no foreseeable end to the dispute. The on-going litigation has stood in the way of effective administration of the park and of the museum for decades. It now stands in the way of an ambitious plan that was formulated (and budgeted) by the Surakarta city government in 2009 for the museum's restoration.

For almost its entire history – that is, up to a recent reorganization in the wake of the scandalous theft of cultural heritage – the Radya Pustaka Museum has been administered as an independent body managed by a council, or presidium (*paheman*). The council elected a chair who acted as museum head. In the colonial period, although supported by subsidies from the colonial government (through the office of the Kepatihan), the museum's administration was completely autonomous. The first elected head of the *paheman* was R.T.H. Jayadiningrat II, a high noble in the Surakarta Karaton. He served in that capacity from 1899 until his death in 1905. He was succeeded by Sasradiningrat's son, R.T. Jayanagara, who headed the council from 1905 to 1914. The next head was yet another of Sasradiningrat's sons, R.T. Wuryaningrat. Wuryaningrat, who was prominent in the Boedi Oetomo movement and is noted as having been an early Javanese nationalist, was elected chair in 1914, about the same time that he married a daughter of Pakubuwana X. He served as head of the museum up to 1926, when he was succeeded by G.P.H. Hadiwijaya (1888–ca. 1978), a Leiden University-educated son of Pakubuwana X. Prince Hadiwijaya led the museum from the final years of the Dutch colonial period, through the Japanese occupation and the Revolution, up to the early decades of the Indonesian Republic. In 1951, the museum was established as an independent foundation under the protection of the Indonesian Archaeological Service; its administration remained autonomous, with the government of Indonesia providing a very small subsidy for the maintenance of the museum and the salaries of its staff. In the mid 1970s when the by-then very elderly Prince Hadiwijaya was no longer able to discharge his duties, he was replaced by Go Tik Swan (a.k.a. Panembahan Hardjonagoro). Hardjonagoro chaired the museum presidium until his death in 2008. From at least the early 1980s until his arrest in November 2007 for the thefts of the museum's cultural treasures, the operational head of the museum was K.R.T. Darmodipuro, who was affectionately known as "Mbah Hadi (Grandpa Hadi)." Mbah Hadi died in May 2009 shortly after his release from prison.

In the wake of the scandal the city government of Surakarta took control of the museum and, in 2008, the mayor appointed a committee to administer it. The original head of the committee, Winarsa Kalingga, died in late 2010; in May 2011, Sanyoto, B.A. was named acting head. Djoko Darjoto, S.P. serves as secretary. The museum is currently administered by Sanyoto and Djoko Darjoto under the protection of the mayor

of the city of Surakarta, the Director of Museums of the Department of Culture and Tourism of the Republic of Indonesia, and Sri Susuhunan Pakubuwana XIII.[15]

THE RADYA PUSTAKA MANUSCRIPT COLLECTION

The present volume describes the contents of some 1,123 titles contained in the 448 volumes (or, in a few instances, bundles) of Javanese manuscript materials that were stored at the Radya Pustaka Museum and filmed under the auspices of Cornell University's Surakarta Manuscript Project in 1981 and 1982. With the exception of a very few manuscripts that were in too deteriorated a condition to be handled and several duplicate manuscripts, we filmed the entire collection. The filmed manuscripts encompass a wide variety of materials, to mention just some of these: the manuscripts range from intimate autobiographies to collections of (then experimental, now archaic) gamelan notation, from works of calendrical divination to annotated translations of the Qur'an, from compendia of colonial laws and regulations to a catalogue that maps haunted sites in and around the city of Surakarta, from Sufi poetry to royal genealogies, from handbooks on horsemanship to catalogues of ceremonial sunshades, from histories of legendary heroes to discussions of photographic technology, from histories of eighteenth-century wars of succession in Java to late nineteenth-century musings on Free Masonry, and from scripts for *wayang* performances to archival materials documenting the standardization of Javanese script orthography.

The Radya Pustaka collection is a stellar one that includes the oldest extant manuscripts in Surakarta (see Plate 4). These are three illuminated manuscripts, one comprising a collection of Sufi poetry and the other two concerning the sacred history of Islam, that were commissioned by the grandmother of Pakubuwana II (r. 1726–1749) and inscribed in the palace of Kartasurain in 1729 and 1730 as talismans for the success of the young king's reign (MSS. RP 348-350).[16] Also of note is a hitherto unknown second contemporaneous manuscript witness of the well-known *Serat Babad Nitik Mangkunagaran,* a detailed account of daily events in Mangkunagaran palace in the late eighteenth century that was composed in poetry by a female courtier (or female courtiers) of Mangkunagara I in the 1780s (MS. RP 48B).[17] The collection also boasts a beautifully illuminated manuscript of the *Kekawin Ramayana* that was apparently inscribed for the fifteen-year-old crown prince of the Karaton Surakarta (the future Pakubuwana IV) on the eve of his marriage to a Madurese princess (MS. RP 272; frontispiece) in 1783. What appears to have been a companion volume, a contemporaneous illuminated *Kekawin Bratayuda*

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[15] In this document (Keputusan Walikota Surakarta No. 432.1/78/1/2008), the mayor does not specify *which* Pakubuwana XIII. Since the death of Pakubuwana XII in 2004, there has been a prolonged succession struggle between two of his sons, both of whom have assumed the title Pakubuwana XIII.

[16] M. C. Ricklefs has published a fine study of Pakubuwana II's reign that turns on an analysis of these same three manuscripts (*The Seen and Unseen Worlds in Java 1726–1749: History Literature and Islam in the Court of Pakubuwana II* [Honolulu: University of Hawaii Press, 1998]).

[17] The only other known manuscript witness of this text is Leiden University's KITLV Or. 231. Ann Kumar has produced an analysis and partial translation of the Leiden manuscript ("Record of a Lady Soldier," *Indonesia* 29–30 [May and October 1980]).

(MS. RP 276), is among the manuscripts now missing from the museum collection. There are a number of autographs of Java's most renowned poet (R.Ng. Ronggawarsita [1802-1873]). These include a witness of his esoteric treatise on Javanese language titled *Serat Paramasastra* (MS. RP 292), a hand-drawn map of Java indicating the sites on Javanese soil of the Indic kingdoms of the *wayang purwa* world (MS. RP 362, now missing from the collection), and a bundle of single-page autographs that include the poet's notes and drafts (MS. RP 370; twenty-three of the twenty-eight pages are now missing).

Of special note are the museum's wide range of historical and archival works, including a number of which that are to be found nowhere else in the world. These include a number of manuscripts that shed light on the history of the Kepatihan. In addition to the autobiography discussed above, the collection includes a significant number of other manuscripts that document the history and genealogy of the Sasradiningrat IV family of Surakartan grand viziers. It also boasts valuable archival documentation of laws and regulations in the Karaton Surakarta and the Kepatihan. Also tucked away in the Radya Pustaka repository is a rare manuscript that comprises a collection of charms, prayers, incantations, and historical notes that were compiled by K.P.A. Mangkupraja, the grand vizier of the Karaton Surakarta 1796 to 1804 (MS. RP 236); dismissed from office in 1804, Mangkupraja was exiled in 1808 and several years later strangled on orders of the king.[18]

The collection also reflects the climate of cultural preservation and education that marked the transition to modernity in Surakarta around the turn of the twentieth century. As mentioned above, the collection houses a number of Padmasusastra's early Javanological works, including his systematized rewritings of the works of earlier scholars. Also of note are manuscript witnesses of the beginnings of systems of musical notation for Javanese gamelan performance; the most important of these notational systems was developed in the Kepatihan at the time of Sasradiningrat IV's ascendancy (see MSS. RP 371-384). The repository also houses manuscripts that document the revival of the old Santiswaran performance form (MSS. RP 386-390) undertaken at the dawn of the twentieth century at Sasradiningrat's initiative. From 1923-1942, the Radya Pustaka housed a school for the education and uplifting of *dhalang*, or *wayang* shadow puppeteers.[19] The teachers of that school, Ng. Lebdacarita and especially Ng. Dutadipraja, left a legacy of manuscripts to the museum, most of these comprising

[18] Peter Carey, *The Archive of Yogyakarta*, Vol. I, *Documents Relating to Politics and Internal Court Affairs* (Oxford, Oxford University Press, 1980): 193 and [*Babad Sangkala Jawa mawi Buk Pémut Pepatih-Dalem*] in *Primbon Mangkuprajan*. Composed and Inscribed Surakarta, 1785–1815. MS. SMP RP 237.14.

[19] Laurie Sears writes of this school in her *Shadows of Empire: Colonial Discourse and Javanese Tales* (Durham and London: Duke University Press, 1996), 147–51.

[20] Almost none of these manuscripts were catalogued by the museum when the Surakarta Manuscript Project began its work. It was late in the project when we found them in neglected heaps – most were numbered, their numbers preceded by the letter "D." In order to protect them from (further) loss, we worked to integrate these manuscripts into the main body of the Radya Pustaka collection. The "Dutadipraja manuscripts" and others that were late discoveries comprise almost all the manuscripts that are enumerated in the present volume with numbers followed by letters (A to E).

Opening pages of *Serat Yusup* (inscribed by Pamijèn Kasepuhan at the Karaton Kartasura, 1729) MS. RP 349. Photograph by K.P.H. Radityo Lintang Sasongko (B.R.M. Bambang Irawan).

précis of plays and playscripts for *wayang* performances.[20] At the time of filming, the collection also included four large volumes comprising bound textile samples of over one hundred batik motifs, each with a carefully lettered label sewn onto the fabric (MSS. RP 223 A-D); all four volumes are now missing from the library.

The majority of the manuscripts housed in the Radya Pustaka were inscribed during the nineteenth century, most of these in Surakarta. There are a few eighteenth-century works and a good number of manuscripts that date from the early twentieth century. The Radya Pustaka manuscripts have seen a good amount of use; the library has been open to the public since its founding in 1890. Perhaps owing to the volume of use these manuscripts have experienced, a number of them are in truly deplorable condition. A significant number have been (partially) consumed by insects. Many others, especially manuscripts inscribed in the late nineteenth century, suffer from iron-gall ink bleed through – a number of these are in fragments that were repieced for filming. As of 2011, the most fragile manuscripts have been withdrawn from general circulation; these manuscripts are now stored in acid-free boxes, the so-called *kotak rusak* (or "boxes for damaged [books and MSS]"). A number of the manuscripts were restored in the early 1980s by the Ford Foundation-funded "Proyek Manuskrip Surakarta" that succeeded Cornell's microfilming project.[21] Recently the Perpustakaan Nasional Republik Indonesia (PNRI) has contributed to the restoration of several of the deteriorated MSS. And I would be truly remiss if I did not call attention to the dedicated stewardship of the current Radya Pustaka library staff, comprised of Ms. Soenarni Wijayanti and Ms. Kurnia Heniwati, who are making every effort to safeguard the fragile manuscripts and to bring order to the collection.

THE HARDJONAGARAN MANUSCRIPT COLLECTION

The Hardjonagaran manuscript library forms a small, but exceptionally fine, private collection. These manuscripts were assembled by Panembahan Hardjonagoro (a.k.a. K.R.T. Hardjonagoro, a.k.a. Go Tik Swan) (1931–2008), an expert in Javanese culture and collector of Javanese cultural artifacts. They are housed in one of several small pavilions located in the courtyard of the late Hardjonagoro's residence (Dalem Hardjonagaran, Jl. Yos Sudarso 176, Surakarta); the manuscripts are currently under the stewardship of Hardjonagoro's heir, K.R.Arya Hardjo Suwarno.

Born "Go Tik Swan" to a wealthy Chinese family, Hardjonagoro devoted his entire life to the cultivation of the Javanese arts. He was brought up surrounded by batik artistry, spending much of his childhood watching the production of these textiles in his grandfather's batik factory. As an adult, he was himself a renowned batik artist who pioneered the creation of a new style of self-consciously *Indonesian* (as opposed to ethnic Javanese) batik designs. Go Tik Swan studied Javanese literature and dance as a youth and was proud to have danced before President Sukarno when he was a young man.

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[21] For more on these projects, see Florida, *Javanese Literature in Surakarta Manuscripts* I: 27–29, and David K. Wyatt, "The Surakarta Manuscript Project," *Indonesia* 34 (October 1982): 75–88.

Hardjonagoro was a consummate collector and one with exquisite taste. On display at his home is a stunning collection of antiquities, including bronzes, stone sculptures, woodcarvings, gamelan orchestras, ceramics, and antique pavilions. His fabulous collection of *keris*, while not on display, is well documented. Among his many accomplishments were the founding of the Karaton Surakarta Art Gallery/Museum and the creation of a number of innovative Indonesian batik designs. He founded a society for the study of the Javanese *keris* and spears and was instrumental in the revival of the art of *keris* smithing in Java. Hardjonagoro/Go Tik Swan was the chair of the Radya Pustaka presidium for thirty years (ca. 1978-2008). He was accorded high office by the Karaton Surakarta: appointed as a *bupati* in 1972, he was elevated to the supreme rank of Panembahan in 2005, three years before his death. Hardjonagoro was awarded the Sri Kabadya III medal from the Karaton Surakarta in 1980 and the Satyalencana Kebudayaan medal from the Republic of Indonesia in 2001. In 1985 he made a major bequest of his priceless collection of stone antiquities to the nation of Indonesia. Later he also bequeathed several of his bronzes and kerises to the nation.[22]

The present volume describes the contents of some eighty-one titles from the thirty manuscripts from the Hardjonagaran collection that were filmed by the Surakarta Manuscript Project in 1983. This comprised almost his entire collection at that time. Of those thirty manuscripts, two are no longer extant. The collection is an exceptionally fine one and one that reflects the impeccable taste and care of its collector. The Hardjonagaran manuscripts have been very well maintained, and several have been artfully rebound. This small collection encompasses a range of materials: from an illuminated manuscript that narrates the early history of the mythical founders of Dutch rule in Java to a Javanese-language history of the Islamic prophets that is inscribed in Arabic script. The Hardjonagaran collection includes an especially fine selection of *kekawin* and *kawi miring* texts, all but one of which date from the early nineteenth century (MSS. HN 23–27). Also of special interest is a manuscript comprising a collection of *suluk* (Sufi poems), many written in *wayang* idiom, that was inscribed during the British interregnum on Java (1811–1816); this manuscript (MS. HN 20) is no longer extant in the collection. In one of those *suluk* are fascinating passages surveying and comparing the characters of different segments of contemporary Surakartan society: the fearlessness of the British, the sorry character of the Javanese people, and the excellence of their beleaguered king (Pakubuwana IV).

[22] *Rustopo, Jawa Sejati: Otobiografi Go Tik Swan Hardjonagoro seperti yang Dituturkan kepada Rustopo* (Yogyakarta/Jakarta: Penerbit Ombak & Yayasan Nabil, 2008).

THE MANUSCRIPT DESCRIPTIONS

The manuscript descriptions in this volume include information on titles, authors, dates and places of composition, dates and places of inscription, and identities of scribes and patrons. Each title is also provided with subject categorization. The entries include notes on the physical size and condition of the manuscripts as well as descriptions of scripts and scribal styles, papers, and watermarks. Concise descriptions of contents are provided for every manuscript title, including notes on each of the multiple titles bound together in any compilation, and sometimes on manuscript marginalia. For texts composed in macapat verse, opening lines of beginning (and often end) cantos are provided. Included in the descriptive notes are discussions of the manuscripts' colophons and any other internal evidence determinative of provenance, authorship, scribal identity, transmission, and past ownership. Referencing a wide variety of primary and secondary sources, I have made considerable efforts to place authors, scribes, patrons, and owners in their historical and genealogical contexts (see, for example, notes to MS. RP 333). For many manuscript titles, I have been able to provide cross-references to comparable texts in the same or other Surakarta repositories as well as to texts described in other manuscript catalogues and bibliographical guides.

MANUSCRIPT DESCRIPTION FORMAT

Project number **Repository shelf number (alternative repository codes)** **Reel number**

Title

Author: Name(s)
Composed: Where, When
Inscribed: Where, When
Scribe: Name(s)
MS. collation: [illumination]; MS. size

Subject classifications.

Brief narrative description of contents.

SAMPLE MANUSCRIPT DESCRIPTION

RP 2 **144 (808.1 Ser s)** **Reel 16-20A/2**

Serat Sangkala Kadhaton = Serat Babad Sangkala

Author: Anonymous
Composed: Surakarta; [ca. 1830]
Inscribed: Surakarta; before 1844
iv, 135 pp.; 31 x 19.5 cm.

History of Java (sangkala), Chronology

History of Java with chronograms from the year AJ 1000 to AJ 1753 (CE 1078–1826). Macapat verse. Nine cantos. Poem is of Surakarta origin and focus; later portions of the text treat Karaton Surakarta history in some detail. The final portion of the text narrates the early days of the Dipanagara War (up to January 1826). The poem's initial canto, in Dhangdhanggula meter, comprises 371 verses; this long canto composes a *sangkala* history up to the beginning of the Daendels regime (1808). The initial canto opens, "Sangkala reké manira ngawi, sun angétang babading nagara, nusa Jawa sengkalané." With the second canto, the detail of the history markedly increases, explicitly moving from the form of *sangkala* history, to a record of "all the news that's fit to write" (*sabarang tindak, kang patut dèn serati*). This canto, in Durma, begins, "Sinekaran Durma kang carita anyar." Final canto, in Pangkur, opens, "Matah wadana geng ngarsa." Text breaks off abruptly. Compare text with the opening portion of KS 1C.2 and with KS 1D.

Present manuscript formerly belonged to R.M. Riya Prawirawinata, a grandson of Pakubuwana IV. Prawirawinata loaned the MS to his "elder brother," that is, his cousin, B.K.P.H. Kusumayuda (d. 1895), who was another of Pakubuwana IV's grandsons, on 29 Dulkangidah Éhé 1772 (9 December 1844). A short poem introducing the main text, apparently written by Prawirawinata or his cousin, is dated 4 Sura 1773 (13 January 1845); sangkala, "tri [3] sapta [7] swaraning [7] janmi [1]." See MS. pp. iii–iv.

The manuscript's final pages comprise *Serat Rupacondra*, a "key" to reading *sangkala* (MS. pp. 133–35).

Fine quadratic Karaton Surakarta script. Introductory pages in a hand different from that of the remainder of the MS.

Watermarks: PRO PATRIA EENDRAGT MAAKT MAGT; PRO PATRIA EIUSQUE LIBERTATE; H; B.

ON SURAKARTA MANUSCRIPT PROJECT (SMP) COLLATION

Project numbers. The descriptions are collated according to their project numbers (the same numbers by which they are collated in both libraries detailed in the present volume). These numbers are preceded by abbreviations designating the respective repositories: *MN* for manuscripts of the Mangkunagaran's Reksa Pustaka, *KS* for

manuscripts of the Karaton Surakarta's Sasana Pustaka, *RP* for manuscripts of the Museum Radya Pustaka and *HN* for Hardjonagoro's collection. These numbers proceed thematically according to subject. Manuscripts with project numbers followed by letters (A, B, C, D, etc.) belong to those manuscripts that were discovered or identified late in the project. I assigned the letters in order to be able to group these manuscripts with others of like thematic content.

Series. Descriptions with "Series" appended to a project number precede and identify multi-volume series.

Compilations. For most compilations, there are separate entries for the codex as a whole and for each of the individual titles contained within it. The first entry is that for the codex (enumerated by the project number followed by ".0"). In such cases each of the separate titles is provided its own entry and separate number; this would be the project number followed by a sub number (.1, .2 etc.). An example of this form of collation would be the entries for MS. RP 4.0, 4.1, 4.2 & 4.3). Some compilations, however, are collated under a single project number. In these cases individual titles contained in the compilation are enumerated and described in the narrative description of the codex (examples of this form of collation would be MSS. RP 1 and RP 12).

Repository shelf numbers/repository codes. Following the project numbers are the historical shelf numbers of the manuscripts in the original repositories.

In the case of the Radya Pustaka manuscripts, there is a plethora of historical shelf numbers and codes: the 1977 shelf number, the 1991 Dewey Decimal number, and, in the case of heavily damaged MSS, a *kotak* (box) number. See, for example, the entry for MS. RP 4.0: "292 (297.215 Ser s; kotak 31)." The first historical shelf is number 292 of the Radya Pustaka's *carik* (hand-written manuscript) collection, according to the library's 1977 catalogue. In a recataloguing project in the early 1990s this original number was eliminated and replaced by the Dewey Decimal code, "297.215 Ser s." More recently this very fragile manuscript was removed to *kotak* (box) number 31.

A significant number of the MSS were uncatalogued when the Surakarta Manuscript Project initiated its work in 1980; since these manuscripts were not inventoried in the 1977 catalogue, they are designated as "Uncat." (uncatalogued). Sometimes this designation is followed by the letter "D" and a number (e.g. Uncat. D5), indicating that the MS belonged to the Dutadipraja legacy MSS that we discovered in neglected piles after we had begun the microfilming.

In 1991, a team of librarians from the State University of Surakarta (Universitas Negeri Surakarta [hereafter UNS]) assigned Dewey Decimal numbers to almost all the manuscripts that we had filmed; those that were not recoded are so noted (---); see, for example, the heading for MS. RP 107. The great majority of the non-coded MSS are now missing; it is very possible that these were no longer extant when the team began its work. The assignment of Dewey Decimal coding was not done with great consistency. See, for example, the confusing range of codings that the team elected for the many witnesses of Ronggawarsita's *Pustaka Raja* histories stored in the Radya Pustaka. One of the most frustrating (and deleterious) effects of this renumbering was the frequent assignment of the same code to multiple manuscript witnesses. For example,

eleven different manuscripts were catalogued under the single code of 8 x 2.2 Ron s; ten different manuscripts, under the code "959.82 Ser s;" nine, under the code "808.543 Ser s;" and five, under the code "959.82265 Ser s." When the UNS librarians assigned the new numbers they also removed all traces of the original shelf numbers from the codices. No cross-referencing with the earlier numbers appears to have been made, and, when I returned to the Radya Pustaka in 2009 to complete the research for this volume, the 1977 catalogue was no longer extant in the library.

The renumbering of the codices by the no doubt well-meaning UNS team, along with the destruction of the museum's earlier records, clearly facilitated the pilfering of the manuscripts that took place in the 1990s and early 2000s. Because of the peculiar manner in which the renumbering was carried out, it was (almost) impossible to determine the holdings of the repository and extremely difficult to ascertain if and when manuscripts went missing. When I returned to the collection in early 2009 in order to resume the research for the present volume, this situation formed a daunting challenge. With all traces of the old codes removed, it was necessary for me to reexamine every manuscript in the repository and to check each one of them against my old notes in order to (re)determine which manuscript was which. Working with the manuscripts, my notes from the early 1980s, and a copy of the 1977 shelf list that I had in my possession, I was able over the course of many months to identify and cross reference each of the still extant manuscripts. During the course of this work I discovered that a significant number of the manuscripts had gone missing and, by the end of my research, was able to determine precisely which ones had disappeared. I shared all my findings with the Radya Pustaka staff as I worked. When one of the staff members released my preliminary findings to the media in late spring 2009, this resulted in a flurry of national media coverage deploring the shocking loss of the museum's irreplaceable manuscript collection.

The Radya Pustaka manuscripts are now shelved under the numbers used in the present volume; the old Dewey Decimal codes, boldly marked in indelible ink on the manuscript leaves, are also still to be found on the great majority of the codices.

The Hardjonagaran collection had no original shelf numbers and is at present catalogued according to the numbers provided in this volume.

Reel numbers. Following the shelf numbers are the reel and item numbers for the original filming of the codex as well as for any reshoots that may have been deemed necessary. See, for example, the entry for MS. RP 5: "Reel 82/1; R 212/24." This indicates that the original microfilm copy of the text is found on Surakarta Manuscript Project 35-mm. Reel 82, Item 1, while refilmed pages can be found on Surakarta Manuscript Project 35-mm. Reel 212, Item 24. Most of the manuscripts were shot on 35-mm. film. Those that were shot on 16-mm. film are so designated. See, for example, the sample record for MS. RP 2 above: the reel number is 16-20A/3; this indicates that the microfilm copy of the codex is item 3 on Reel 20A of the Surakarta Manuscript Project 16-mm. films.

Positive copies of the Surakarta Manuscript Project films (225 reels of 35-mm. film and fifty-one reels of 16 mm. film) are available for use at the libraries of Cornell Uni-

versity, the University of Michigan, the University of Washington, Leiden University, and the Australian National University. Almost all the positive copies that were given to the each of the originating repositories have been allowed to disintegrate. Negative copies are deposited at Cornell University and at the Indonesian National Archives in Jakarta. The originating repositories retain the copyrights to reproductions of their manuscripts.

TITLES

The primary bibliographical entry for each text is that of its standardized title, provided in bold in the line immediately following the project collation numbers. The spelling of the titles was standardized to facilitate indexing, thus to make the materials more accessible to potential users. For example, in Javanese script the word *babad* may be written either *babad* or *babat*: the standardized spelling is *babad*. When a single text is known by two or more titles, each of those titles is listed and indexed, the alternative titles preceded by "=" signs (see, for example, notes for MS. RP 2 above).

The determination of titles for these volumes along with their narrative descriptions proceeds from, and in many cases corrects, my earlier work in the field. Identifying and describing the manuscripts and the sometimes multiple texts contained in any single manuscript could be challenging and was often time-consuming. Only occasionally are Javanese manuscripts provided with title captions. Even fewer are those with captions that are contemporary with the inscription of the codex; and captions provided later are frequently mistaken. Sometimes the title of a work is announced in the initial stanzas or paragraphs of the text. But for many a text (or often fragment of a text) the clues by which I was able to disclose the writing's title and contents were rather more subtle. I often worked to determine titles of unidentified texts (and fragments of texts) by means of content analyses or by intertextual comparison. Most of the texts of the Surakarta manuscripts were composed in verse, and comparison of beginning lines of cantos proves a very useful method to establish textual identity. I sometimes assigned titles to unknown works and to undesignated compilations. Assigned titles are enclosed in brackets (see, for example, notes for MS. RP 9B).

AUTHORS

The authors' names, when they could be determined, follow the titles in the entries. When possible, I include the authors' birth and death dates. Like Sasradiningrat (see above, n. 5), authors often proceeded through a series of proper names over the courses of their lives. When the alternative name or names are noted, they are preceded by the "=" sign. The writers of many of these texts remain unknown. The manuscripts themselves only rarely provide a straightforward record of the author's name.

I have made every effort to identify the authors of these works, and to make these identifications often required lengthy bibliographical detective work. Sometimes I have depended upon conventional attribution and sometimes upon internal evidence in the texts. I sometimes determined authorship through deciphering internal *sandiasma*, a form of acrostic signature hiding in the poetry; the *sandiasma* became popular in

nineteenth-century Surakarta, and the poet Ronggawarsita was the undisputed master of the form (see, for example, MS. RP 110). I have occasionally attributed authorship on the basis of style (see, for example, MSS. RP 96.2 and RP 97.3). My attributions of authorship are indicated by brackets (see, for example, notes for MS. RP 3).

PROVENANCE AND DATING OF COMPOSITION, COMPILATION, AND INSCRIPTION

Composed/Compiled. The places and dates of the works' (or renditions') composition (or, in the case of some codices, compilation) follow next in the entries. By *composition,* I mean the original writing of any work. By *compilation,* I mean the productive textual work of compiling a number of separate texts into a single codex.

It is not rare for the date of composition to be written in some detail (hour, Muslim + Javanese weekdays, date, month, *wuku,* year) into the initial or concluding stanzas of poetic works. The portion of these dates signifying the Javanese year is almost always written in *sangkala,* or chronograms (aphoristic phrases, whose words when read backwards, signify—by a logical system of associative conventions—different numerical values). For example, words associated with eyes or arms (which are two) mean "two." Words associated with fire mean "three" since *guna,* "fire" or "ability" also means "three" in Sanskrit. Words associated with holes or openings mean "nine" because of the nine openings of the (male) body. Some of the *sangkala* are particularly apt, for instance the *sangkala,* "buta [5], mantri [3] pandhita [7] ratu [1]" ("demonic minister, priestly king"), commemorating a visit of Herman Willem Daendels to the court of Pakubuwana IV in AJ 1735 (CE 1808) (MS. RP 31.4). In the descriptive notes to the texts, I render these signifiers into their numerical values in the Javanese calendrical system and then translate those dates into the Gregorian calendar. I was sometimes able to establish or attribute provenance and dating on the basis of internal textual evidence or by following established conventions (attributions are indicated by the use of brackets); see, for example, notes for MS. RP 10A.

When I was unable to determine either the works' provenance or its dating it is so noted. The abbreviation "s.l." (*sine loco*) indicates unknown provenance; "s.a." (*sine anno*) indicates unknown date.

Inscribed. The places and dates of inscription follow next. By inscription I mean the material, chirographic act of the writing of the manuscript witness. In the case of autograph manuscripts, inscription coincides with the composition of the text, of course. More often *inscription* refers to an act of copying an earlier prototype manuscript (or *babon*). I was frequently able to establish the provenance and dating of inscription from internal textual evidence. As in the case of composition and compilation, colophons at the beginning and end of the text sometimes record the date of inscription. Often times these dates are written in *sangkala,* especially in poetic works. I should note, however, that it is sometimes problematic to differentiate dates of inscription from dates of composition. The determination or attribution of provenance often involved considerable detective work; see, for example, notes for MS. RP 24.0.

In a number of cases I was able to attribute provenance and approximate dating

on the basis of scribal style. Javanese scribal styles were remarkably uniform in certain places or institutions for certain given periods of time. For example, the distinctive style that characterized writing produced in the Karaton Surakarta's Kadipatèn in the latter nineteenth century was markedly different from the mid-century style that preceded it. Again in the same institution, another distinctive style came into vogue around the turn of the twentieth century. These styles differed, in turn, from the more formal Karaton Surakarta quadratic styles (*kasepuhan*). The delicate cursive style favored by the Mangkunagaran scribes of the late nineteenth and early twentieth centuries is also distinctive. A number of Radya Pustaka scribes used the distinctive Kapatihan cursive style. My attributions of provenance and dating of inscription are indicated by the use of brackets.

Again, the abbreviation "s.l." (*sine loco*) indicates unknown provenance; "s.a." (*sine anno*) indicates unknown date.

Scribe. The following line records the name of the scribe, if I was able to determine it. Very few scribes signed their works; the occasional scribe does so with *sandiasma* (e.g., MS. RP 3). As I came to know and recognize the hands of some of the more prolific or idiosyncratic Surakarta scribes, I was occasionally able to determine his identity on the basis of his hand (most, but not all, scribes were male). Attributions of scribal identity are indicated by the use of brackets.

MANUSCRIPT COLLATION, ILLUMINATION, ILLUSTRATIONS, SIZE

Following are notations pertaining to manuscript collation, illumination, illustrations, and size. Indicated are: (1) the number of the codex in a series, if applicable; (2) the *actual* number of pages of the described codex (variations and mistakes of pagination are noted in the narrative notes); (3) for a text belonging to a compilation, the page numbers of that specific text; (4) the presence of illumination or illustrations, if applicable; and (5) the internal dimensions of the document by page.

SUBJECT CLASSIFICATION

Immediately above the narrative descriptions, in italics, are the subject classifications of the texts or codices. Each individual title has been accorded at least one subject classification. In the case of compilations collated under a single number, the classifications of the (sub)titles are evident in the indexes.

The determination of subject classification for these manuscripts was, of course, problematic— on many occasions pleasurably so. Any act of categorization involves enormous epistemological assumptions, whether those assumptions are uncritically accepted, or challenged, or bent, or stretched. In assigning subject designations I tried to produce a system that would assist future readers locate texts that would be of interest to them, while at the same time maintaining respect for the meanings these texts enjoyed in the past contexts in which they had been inscribed. In practice this sometimes meant a mischievous straddling of epistemological worlds. My classifications are always imperfect and will, I presume, invite controversy.

* * *

The manuscript descriptions provided here are collated according to their project numbers (which are now also their shelf numbers). I made every attempt to assign these numbers in such a way that they would organize the texts by their subject matters, grouping like manuscripts together and arranging the manuscripts in what seemed to me to be logical progressions. This was not always possible, however. Many of the texts herein described can be, and are, categorized as "belonging to" a number of different subjects. A number of the codices comprise compilations of many different texts that treat many diverse matters: MS. RP 366, for example, is a compilation of some sixty-five titles treating a dazzling array of subjects. Therefore, while the present volume is organized in a manner meant to facilitate a thematic progression through the manuscripts, it is still necessary for readers to utilize the indices in order to find all the materials they may wish to access.

GUIDE TO MANUSCRIPT CONTENTS

HISTORIES OF JAVA

Sangkala Histories of Java	RP 1–2; HN 18
Creation through 17th Century	RP 3–17; HN 1–5
Islamization of Java	RP 3, RP 10-17
17th and 18th Century Java	RP 18–48; HN 5–8
19th and 20th Century Java	RP 46–61; HN 9–10

GENEALOGIES ..... RP 62–73

COURT LIFE & ADMINISTRATION

Court Ranks & Titles	RP 74–78
Court Regulations & Protocol	RP 79–80; RP 84
Court Lore & Ceremony	RP 81–84
Ceremonial Sunshades (*Songsong*)	RP 85–88
Space, Architecture, and Artifacts	RP 89–93; HN 11
Land & Financial Administration	RP 128–129; RP 368

PIWULANG (Didactic Literature) ..... RP 94–113; HN 18–20; HN 22–23

Kingship & Statecraft	RP 94–102; RP 345–348; HN 18; HN 23
Court Service	RP 102–109
Lessons for Women	RP 102, RP 106, RP 108
Social Criticism	RP 106; RP 110; RP 337–338
Erotics and Sexuality	RP 113–114

JURIDICAL LITERATURE & TREATIES..... RP 115–127; HN 15

HISTORIES OF ISLAM & THE ISLAMICATE
Sacred Histories of Islam ..... RP 3–6; RP 344; RP 348–350; HN 16–17
Islamization of Java ..... RP 3, RP 10–17
Histories of the Islamicate ..... RP 132–133

HISTORIES OF EUROPE & EUROPEANS
Napoleon ..... RP 130–131
Barons Sakèndhèr & Sukmul ..... RP 10–11; HP 4

HISTORIES OF CHINA
Tang Tiau Histories ..... RP 134–139
Sam Kok Histories ..... RP 140–144

PUSTAKA RAJA HISTORIES
Pustaka Raja Purwa ..... RP 145–160; RP 196–201
Pustaka Raja Madya/Puwara ..... RP 161–188; RP 198–201; HN 12–14
Pustaka Raja Wasana ..... RP 189–192
Pustaka Raja Histories (verse) ..... RP 196–201

HISTORICAL ROMANCES
Panji Tales ..... RP 202–209
Majapahit (Damarwulan) ..... RP 271
Mataram (Pranacitra-Jaka Pengasih) ..... RP 210–211
Kartasura (Cebolèk) ..... RP 212

PROPHECIES & *LAMBANG* (Characters of Kings & Courtiers) ..... RP 213–216

ARTS
Keris & Armourers ..... RP 217–222
Textiles: Bathik ..... RP 223A–D
Cosmetics ..... RP 224
Architecture & Carpentry ..... RP 89; RP 225

HIPPOLOGY ..... RP 226–230

CALENDRICAL DIVINATION & TIME RECKONING ..... RP 231-239; HN 28

PRIMBON (Divination, Prayers, Charms, Incantations, etc.) ..... RP 236–237; RP 107; HN 29

WAYANG	RP 240–254
Ruwatan	RP 240
Wayang Lore & Knowledges	RP 241–243
Wayang Puppets	RP 244–246
Pakem (playscripts & epitomes)	RP 247–254
Versified Wayang Plays	RP 255–270
LITERATURE & LITERARY TALES	
Classical Literature & Literary Tales	RP 97; RP 272–284; HN 24–27
1001 Nights	RP 285–286
Folk Tales	RP 286B; RP 368
LANGUAGE, LINGUISTICS & LITERARY STUDIES	RP 287–304; RP 310
ENCYCLOPEDIAS	RP 305–309
HUMAN PHYSIOLOGY	RP 114, RP 309
ISLAM	
WANDERING STUDENT ROMANCES	RP 311–325; RP 356
Centhini	RP 311–324
Jatiswara	RP 324–325
Badrul Ngalam	RP 356
SUFI THOUGHT (SULUK & WIRID)	RP 326–337; RP 107; HN 20, HN 22
AL QUR'AN	RP 339–342
HISTORY, ESCHATOLOGY & ETHICS	RP 343–350; HN 19
MÉNAK TALES	RP 351–355; HN 21
RELIGIOUS STUDIES	RP 357–361
GEOGRAPHY	RP 362–365
MISCELLANEA	RP 366–370
MUSIC & DANCE	
Gamelan Notation	RP 371–384
Bedhayan	RP 385; HN 30
Santiswara	RP 386–390
Macapat Prosody	RP 391
Dance Theory	RP 392

MANUSCRIPTS OF THE RADYA PUSTAKA MUSEUM

RP 1 **48** **Reel 16-20A/1**
(929.20982 Ser s)

Serat Sengkala Milir
Author: Anonymous
Composed: [Surakarta; mid-late 19th c.]
Inscribed: [Surakarta; turn of 20th c.]
342 pp.; 20 x 16.5 cm.

Compilation: History of Java, Prophecy, Genealogy, Chronology

Compilation of three texts concerning the history of Java.

1. *Pratélanipun menggah Namaning Jaman ing Nagari Jawi ingkang Sampun Kalampahan utawi kang Dèrèng Kalampahan* (MS. pp. 1-2). Prophetic history of Java from its initial population by human beings (AJ 1) to Judgment Day (AJ 2100 [CE 2162]). Prose.

2. *Serat Sejarah* (MS. pp. 3-41). "Right" and "Left" genealogies of Central Javanese dynasts. The left genealogy traces the descent from the Prophet Adam, through the Hindu gods and the heroes of the wayang traditions, up to I.S.K.S. Pakubuwana VIII (r. 1858–1861). The right genealogy traces the descent from the Prophet Adam through the Islamic prophets up to I.S.K.S. Pakubuwana IX (r. 1861–1893). Prose

3. *Pétanging Sangkala Bumi: Babadipun ing Pulo Jawata* (MS. pp. 42-342). *Sangkala* (chronological) history of Java, with extensive narrative elaboration. Prose. The history opens in AJ 1, with the beginning of human civilization on Java via colonization from Rum (= Turkey), the island having previously been inhabited only by spirits and demons. The text proceeds through the wayang purwa and madya tales, with a focus on stories set in the ancient kingdom of Pengging. The final portion of the manuscript forms a chronologically-arranged series of dates and *sangkala*, with very little narrative. Final entries date the beginning of the revolt of Pangéran Dipanagara and his withdrawal to Silarong (1825).

Cursive Surakarta script in a style dating from the turn of the twentieth century.

RP 2 **144** **Reel 16-20A/2**
(808.1 Ser s)

Serat Sangkala Kadhaton = Serat Babad Sangkala
Author: Anonymous
Composed: Surakarta, [ca. 1830]
Inscribed: Surakarta, before 1844
iv, 135 pp.; 31 x 19.5 cm.

History of Java (sangkala), Chronology

History of Java with chronograms from the year AJ 1000 to AJ 1753 (CE 1078–1826). Macapat verse. Nine cantos. Poem is of Surakarta origin and focus; later portions of the text treat Karaton Surakarta history in some detail. The final portion of the text narrates the early days of the Dipanagara War (up to January 1826). The poem's initial canto, in Dhangdhanggula meter, comprises 371 verses; this long canto composes a *sangkala* history up to the beginning of the

Daendels regime (1808). The initial canto opens, "Sangkala reké manira ngawi, sun angétang babading nagara, nusa Jawa sengkalané." With the second canto, the detail of the history markedly increases, explicitly moving from the form of *sangkala* history, to a record of "all the news that's fit to write" (*sabarang tindak, kang patut dèn serati*). This canto, in Durma, begins, "Sinekaran Durma kang carita anyar." Final canto, in Pangkur, opens, "Matah wadana geng ngarsa." Text breaks off abruptly. Compare text with the opening portion of KS 1C.2 and with KS 1D.

Present manuscript formerly belonged to R.M. Riya Prawirawinata, a grandson of Pakubuwana IV. Prawirawinata loaned the MS to his "elder brother," that is, his cousin, B.K.P.H. Kusumayuda (d. 1895), who was another of Pakubuwana IV's grandsons, on 29 Dulkangidah Éhé 1772 (9 December 1844). A short poem introducing the main text, apparently written by Prawirawinata or his cousin, is dated 4 Sura 1773 (13 January 1845); *sangkala*, "tri [3] sapta [7] swaraning [7] janmi [1]." See MS. pp. iii–iv.

The manuscript's final pages comprise *Serat Rupacondra*, a "key" to reading *sangkala* (MS. pp. 133–35).

Fine quadratic Karaton Surakarta script. Introductory pages in a hand different from that of the remainder of the MS.

Watermarks: PRO PATRIA EENDRAGT MAAKT MAGT; PRO PATRIA EIUSQUE LIBERTATE; H; B.

RP 3 **259** **Reel 16-20A/3**
(299.215 Sas t)

Serat Tapel Adam: Babad Luhung

Author: [R.Ng. Yasadipura II = R.T. Sastranagara, 1756–1844 & Anonymous]
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1930
Scribe: R. Sastradiwirya
ii, 177 pp.; 30.9 x 18.8 cm.

Sacred history of Islam; History of Java (15th c.)

Sacred history of Islam, from the Creation of the universe through the history of the Islamic prophets up to the fifteenth-century Islamization of Java. Macapat verse. 61 cantos. The narrative ends with the history of the East Javanese *wali* Sunan Giri during the last days of Majapahit. Opening lines of initial and concluding cantos: (1) Asmarandana, "Rarasing tyas ngasmarani." (2) Sinom, "Allah Tangala ngandika, dhateng Malékat Mingkahil." (3) Dhangdhanggula, "Sang ing uteg wedaling kang budi." The penultimate canto, in Pangkur, opens, "Sigra kang duta lumampah." Final canto, in Sinom, begins, "Nyai Gedhé Salabronta." The opening cantos appear to be derived from the Yasadipuran rendition of *Serat Ambiya.*

Copy by R. Sastradiwirya "signed" and dated twice: first in a *sandiasma* at poem's beginning with the date of 23 Pasa Éhé 1860 (22 February 1930) and at the end, 29 Sawal Éhé 1860 (29 March 1930).

"New" quadratic script, Surakarta.

MS was purchased by the Radya Pustaka in 1943 (see notes on MS. p. ii).

RP 4.0 **292** **Reel 16-20A/4**
(297.215 Sers; kotak 31)

Tapel Adam (Klempakan)

Compiled by: [C. F. Winter, Sr. (1799–1859)]
Compiled: [Surakarta; mid 19th c.]
Inscribed: [Surakarta; mid 19th c.]
Scribes: Various
497 pp.; 32.5 x 20.3 cm.

Compilation: Islam, history & tasawuf

MS forms a compilation of three texts on Islamic topics; it was likely produced by C.F. Winter, Sr. (1799–1859), possibly in collaboration with the pujongga R.Ng. Ronggawarsita (1802–1873). See notes below.

MS. I: double-page numbered, 1-206 (pp. 23–24 single-page numbered, however); MS. II: single-page numbered, 1-84. Legibility of text is compromised by significant ink bleed through; end portions of MS. I and most of

MS. II are in deplorable condition and are largely illegible.

Various hands: Karaton Surakarta Kadipatèn and cursive Surakarta scripts. MS. I is possibly in the hands of the pujongga Ronggawarsita and C. F. Winter, Sr.; MS. II appears to be in Winter's hand (see notes below).

Watermarks: VDL; CONCORDIA RESPARVAE CRESCUNT

Tooled leather binding.

RP 4.1 292 (297.215 Ser s; kotak 31) Reel 16-20A/4

[Serat Ambiya]

Author: Anonymous
Composed: [Surakarta; early-mid 19th c.?]
Inscribed Surakarta; [mid 19th c.]
Scribe: [R.Ng. Ronggawarsita?]
MS. I: 1-197

Sacred history of Islam

Sacred history of Islam: cosmogony and history of the Islamic prophets. The narrative opens with the tree of origin (*sajaratul yakin*) in the eternal moment prior to the Creation and continues up to the birth of the Prophet Muhammad. Macapat verse. Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Sembahing ngulun kapurbèng gusti." (2) Sinom, "Cinarita ingkang surya." (3) Asmarandana, "Atmajèng jan jalu éstri." (4) Pangkur, "Budhal tumurun mring dunya." The final canto opens in Asmarandana, "Tatkala lahir Jeng Nabi, Mukhamad dinil Mustapa."

The poem is dated 1 Mukharam Jimakir, but the *sangkala* is obscure.

For introductory notes on *Ambiya* histories in Javanese, see Pigeaud, *Literature of Java,* vol. I, pp. 130–31 and Poerbatjaraka, *Kapustakan Djawi,* pp. 122-24, 149.

MS. leaves are double-page numbered, except for I: 23-24, which are single-page numbered.

Possible Ronggawarsita autograph.

RP 4.2 292 (297.215 Ser s; kotak 31) Reel 16-20A/4

[Serat Ambiya: Cariyos Nabi Muhammad]

Author: Anonymous
Composed: [Surakarta; early-mid 19th c.?]
Inscribed Surakarta; [mid 19th c.]
Scribe: [C. F. Winter, Sr.?]
MS. I: 197–206

Sacred history of Islam: Prophet Muhammad

Sacred history of Islam: episode(s) from the life of the Prophet Muhammad. Macapat verse. Poem opens in Dhangdhanggula, "Kangjeng Rasul angandika aris, mring kang garwa Sang Siti Katijah, undangen Pratimah agé." The narrative begins with the Prophet calling together his family to tell them that he has received his revelation (*wahyu*). In 2011, only the opening section remains legible; the following pages were in fragments. Narrative breaks off abruptly.

This portion of the MS is inscribed in a cursive hand similar to that of C. F. Winter, Sr. The legibility suffers from severe iron-gall ink bleed-though; this portion of the MS has, for the most part, been reduced to fragments.

Preceding the text is a brief note that reads: "Borong. Wus Islam agama mulya, gantya ingkang carita, yuswa sadasa tri taun, praptaning gerah lir binya."

RP 4.3 292 (297.215 Ser s; kotak 31) Reel 16-20A/4

[Serat Suluk Gontor]

Author: Anonymous
Composed: [Surakarta]; 1814
Inscribed: Surakarta, mid 19th century
Scribe: [C. F. Winter, Sr.?]
MS. II: 1-84

Islam: Tasawuf, suluk

Suluk literature: Javano-Islamic Sufi song in macapat verse. The *suluk* mentions the teachings of both Imam Bukhari and the saint Kyai Gontor. Poem opens in Dhangdhanggula verse: "Purwaning rèh mrih manis malupi, caritadi saking dalem kitab, sorahing pandhita kaot, sinawung lawan kidung..." Poem is dated 18 Sawal Jimawal 1741 (4 October 1814); *sangkala,* "janma [1] catur [4] pandhita [7] tunggal [1]."

Note: poem's ending stanza is identical to a portion of a *wirid* attributed to I.S.K.S. Pakubuwana VIII (r. 1858–1861); see RP 107, p. 31.

Cursive Surakarta script. Hand is similar to that of C. F. Winter, Sr.

RP 5 **57 A (297.9 Ser s; kotak 36)** **Reel 82/1; R 212/24**

Serat Ambiya

Author: R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)
Composed: Surakarta, [1803]
Inscribed: Surakarta, 1874
Scribe: "Sa-Sa-Ma" [?]
i, 808 pp.; 33 x 20.5 cm.

Sacred history of Islam

Sacred history of Islam: history of the Islamic prophets, from the Creation of the cosmos to the death of the Prophet Muhammad. Macapat verse. Opening lines of initial and concluding cantos: (1) Asmarandana, "Kasmaran miwiti muji." (2) Sinom, "Yata sabdaning Hyang Suksma." (3) Dhangdhanggula, "Pan ing-uteg wedalé kang budi." (4) Pangkur, "Tambuh solah tingkahira." End canto, in Dhangdhanggula, begins, "Sasampuning ta ing lami-lami." Cf. MS KBG no. 10 , Perpustakaan Nasional Indonesia, synopsized in Poerbatjaraka *et al, Indonesische Handschriften*, pp. 26-37. For further notes on the composition of the Yasadipuran *Ambiya*, see RP 6 below.

Copy commissioned by B.R.A. Dayaresmi, ampéyan-dalem I.S.K.S. Pakubuwana IX (r. 1861–1893) in 1874; see MS. pp. 1 and 404A-405B. Copy begun on 8 Besar Jimakir 1802 (14 January 1874); *sangkala,* "buja [2] muluk [0] murtining [8] rat [1]" and completed on 24 Jumadilakir Alip 1803 (8 August 1874); *sangkala,* "guna [3] nir [0] bujongganèng [8] prabu [1]." Copy is signed "sa sa ma."

Cursive Surakarta script.

Watermarks: VDL; PRO PATRIA EENDRAGT MAAKT MAGT; CONCORDIA RESPARVAE CRESCUNT; PRO PATRIA; L v H; VDL; PANNEKOEK.

MS. leaves double-page numbered 1-405; no p.# 306.

MS. pp. 170 A-B reshot on reel 212, item 24.

RP 6 **257C (133.3 Pak s)** **Reel 16-20A/5**

Serat Ambiya Bahwi

Author: Anonymous
Composed: [Surakarta; s.a.]
Inscribed: Surakarta, [late 19th c.]
i, 178 pp.; 33.5 x 18.5 cm.

Sacred history of Islam

Opening with the Creation of the cosmos, the text forms a history of the Islamic prophets up to the time of Nabi Édris. Composed in prose, the text provides chronological notes.

Prose rendering of R.Ng. Yasadipura's macapat *Serat Ambiya* (see RP 5). According to the introductory comments provided by present manuscript witness, Yasadipura II was still at the rank of Kliwon when he composed his verse rendition of the *Ambiya.* He did so upon commission of the crown prince of the Karaton Surakarta (later to reign as I.S.K.S. Pakubuwana V [r. 1820–23]). These introductory notes explain that the Yasadipuran version was rendered from *Tepsir Bahwi,* the Quranic interpretation of "Sultan Bahwi" (that is, the thirteenth-century Quranic scholar al-Baydawi); thus the title, *Ambiya Bahwi.* According to these notes, the narrative style of the Bahwi *tafsir* was far superior to that of the 15th-16th century Jelalèn (*Tafsir al-Jalalayn)* one.

Karaton Surakarta script (Kadipatèn style) prevalent during the reign of I.S.K.S. Pakubuwana X (r. 1893–1939).

RP 7 **244 (808.543 Pak s)** **Reel 82/2**

Serat Manikmaya

Author: R.Ng. Sindusastra (in consultation with R.Ng. Ronggawarsita)
Composed: Surakarta, 1840
Inscribed: Surakarta, [mid 19th c.]
ii, 273 pp.; 43 x 27 cm.

History of Java: Jaman purwa

History of ancient Java (*jaman purwa*) from the Creation of the cosmos to the reign of Mangukuhan in Mendhangkamulan. Macapat verse. The history was composed upon commission of Pakubuwana VII (1830–1858) and was expressly meant to fuse the "right" (Islamic) and "left" (Indic) genealogical histories of Javanese kings. The historical narrative, which opens with the Prophet Adam, breaks off abruptly in the midst of Sri Mangukuhan's legendary struggle against the crop-destroying children of Puthut Jataka (that is, the mythic history of the origin of agricultural pests). Opening lines of initial cantos: (1) Dhangdhanggula, "Giyuhing tyas dénnya mrih manising, wasita geng-geng ingkang kagungan. . ." (2) Asmarandana, "Ngandika kang maha suci." (3) Pucung, "Ingkang nurunaken jin wau winuwus." (4) Pangkur, "Kuneng jin sajarahira."

Poem was commissioned by I.S.K.S. Pakubuwana VII on 16 Dulkangidah Dal 1767 (21 January 1840); *sangkala,* "gunung [7] obahing [6] pitung [7] nagara [1]." R.Ng. Sindusastra, a well-known Surakarta court poet patronized by Pakubuwana VII, wrote the poem in consultation with the pujongga R.Ng. Ronggawarsita. Ronggawarsita provided the narrative; Sindusastra cast that narrative into poetry. Note poem's especially complex dating system. Compare with RP 7A, MN 207.3, KS 14, KS 15, HN 1, and HN 2.

MS formerly belonged to Bendara Gusti Radèn Ayu Pangéran Harya Atmaja (see notes on p. ii).

MS. leaves numbered 1-274; no p.# 187.

Cursive Surakarta script.

Watermarks : J. H. AMESHOFF; JHA.

Tooled leather binding.

RP 7A **Uncat. D15 (959.82 Sin s)** **Reel 172/2 & R212/39**

[Serat Babad Purwa: Sajarah Pangiwa]

Author: R.Ng. Sindusastra

Composed: Surakarta, [1829]

Inscribed: Surakarta, [mid 19th c.]

293, 2 pp.; 33.5 x 19 cm.

History of Java: Jaman purwa; Literary tales from the wayang purwa tradition

History of ancient Java (*jaman purwa*) in macapat verse. Beginning and end of MS. missing. The first full canto opens in Sinom, "Brawijaya kang kaping pat, Bratanjung nulya sisiwi, Sang ngaPrabu Brawijaya." The next canto, in Dhangdhanggula, begins, "Kuneng sajarahing ratu Jawi, winangsulan caritané, Sayid Anwar rumuhun." The final canto, in Durma, opens, "Uwal sareng lumebet kalih lumumpat, marang ing Poncaniti." Narrative opens with the genealogy of Pangéran Adipati Purbaya, that is, the future I.S.K.S. Pakubuwana VII (r. 1830–1858) from Nabi Adam, tracing both the "right" (Islamic) and "left" (Hindu deities and Indic heroes). Poem continues with poeticized tales from the wayang purwa (Pandhawa cycle) repertoire. Final portion of the extant text narrates the Bratayuda. Beginning and end of MS missing. Poem was composed by R.Ng. Sindusastra for his patron P.H. Purbaya, probably in 1829 (see MN 244).

MS. from the legacy of R.M.Ng. Dutadipraja, instructor at the Radya Pustaka dhalang school (in operation 1923–1942); Dutadipraja served for a number of years as a *komisaris* of the museum. He left a substantial legacy of manuscripts to the Radya Pustaka.

MS. leaves double-page numbered, 1-146.

The script is in a cursive style that was prevalent at the court of Pakubuwana VII (r. 1830–1858).

Watermarks: PRO PATRIA; H. F. de Charro. Tooled leather binding.

MS. pp. 239–40 reshot on reel 212, item 39.

RP 8 **251 (808.543 Ser s)** **Reel 16-20A/6**

Serat Manikmaya

Author: Anonymous

Composed: [s.l., s.a.]

Inscribed: [Surakarta, late 19th c.]

400 pp.; 32 x 19 cm.

History of Java: Jaman purwa; Sacred history of Islam

Beginning with a specifically Javanese rendition of the sacred history of Islam, the text continues with a history of ancient, mythic Java (*jaman purwa*) in macapat verse. The narrative opens in the midst of a battle between the Islamic Prophet Suleman and the Indic god Sang Hyang Wenang and extends through the peopling of Java by Bathara Guru (Siva) and the reign of Java's originary divine king, Prabu Watugunung. Text breaks off abruptly. Final portions of the manuscript are crumbling.

Opening lines of initial cantos: (1) Pucung: "Raja Sakar nungkulen sabalanipun, mring kang ngaku suksma, Jeng Nabi duk amiyarsi." (2) Dhandhanggula, "Antuk wangsit ing Hyang saking gaib." (3) Asmarandana, "Dadya wanudya yu luwih."

MS. formerly belonged to Bandara Radèn Tumenggung Wiranagara IV, Bupati Nayaka-dalem ing Surakarta.

Cursive Surakarta scripts.

RP 9 **249** **Reel 16-20A/7**
(959.8235 Bab b)

Serat Babad Prambanan
Author: Anonymous
Composed: [Yogyakarta?, 1902]
Inscribed: [Yogyakarta?], 1902
236 pp.: illumination; 32.5 x 20.5 cm.

History of Java: Jaman madya; Pustaka Raja history (1000s-1100s)

History of "medieval" central Java (*jaman madya*), with chronograms. The focus is on the legendary, or semi-legendary, kingdoms of Pengging, Prambanan, and Mendhangkamulan. Macapat verse. The history begins with the struggle between Prabu Anglingdriya of Pengging and Prabu Karungkala of Prambanan, continues through the reign of Prabu Baka of Prambanan, and ends with the reign of Prabu Ajisaka of Mendhangkamulan. This poetic history appears to be derived from Ronggawarsita's prose *Pustaka Raja Madya*. Opening lines of initial cantos: (1) Asmarandana, "Wahya sebawaning kingkin." (2) Sinom, "Jengkar kondur manjing pura." (3) Pangkur, "Kya Patih matur sendika." (4) Pucung, "Rangkepipun, tegesé durèn kang nandur."

MS is dated 5 Rabingulawal Bé 1832 (12 June 1902); *sangkala*, "sarananipun [2] gunaning [3] nayaka [8] buda [1]."

Cursive Yogyakarta [?] script. Rubrics (*pada* and *pupuh* markers) are provided with decorative pen-and-ink illumination, using stylized animal-head motifs.

RP 9B **Uncat. D17** **Reel 182/3**
(959.82 Ser s)

[Serat Babad Galuh: Pustaka Ajisaka]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1873
Scribe: Salamun
iii, 399 pp.; 33 x 21 cm.

History of Java: Jaman madya, Galuh

History of medieval Java (*jaman madya*), with a focus on the central Javanese kingdom of Galuh (Banyumas). Macapat verse. Narrative opens with the reigns of Prabu Sindhula in Sigaluh and Prabu Déwatacengkar in Mendhangkamulan, continues with the Aji Saka tale, then proceeds through the adventures of Radèn Daniswara (Prabu Sri Mahapunggung I), to close during the reign of Prabu Banjaransari of Galuh. According to the pujongga Ronggawarsita's *Pustaka Raja* chronology, these reigns date to the eleventh-twelfth century (solar). Opening lines of initial cantos: (1) Sinom, "Wit nedhak darywa Sri nata." (2) Girisa, "Nagri Balhum wus sarata." (3) Dhangdhanggula, "Bagus anom awasis ing ngèlmi."

Copy by Salamun dated 17 Madilakir Jimakir 1802 (11 August 1873); *sangkala*, "nembah [2] luhur [0] ngèsthi [8] tuhu [1]."

MS. from the legacy of R.M.Ng. Dutadipraja, instructor in the Radya Pustaka dhalang school and *komisaris* of the museum.

Karaton Surakarta Kadipatèn script.

Watermarks: VDL; CONCORDIA RESPARVAE CRESCUNT.
Leather binding.

RP 10 168 (959.82 Ser s) Reel 16-20A/8

Serat Baron Sakèndhèr
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta, 1902]
Scribe: Ki Nitipusara
i, 207 pp.; 33 x 21 cm.

History of Java: Mendhangkamulan–Majapahit; Sakèndhèr tales

History of medieval Java (*jaman madya*) through the late Majapahit period: eleventh-fifteenth centuries. Macapat verse. Narrative concerns the kingdoms of Mendhangkamulan, Jenggala, Galuh, Pajajaran and Majapahit (including a history of the Islamization of Java), along with the histories of Tarub and of Jakarta. Narrative opens abruptly during the reign of Prabu Daniswara of Mendhangkamulan and ends with the Jaka Tarub tale. Poem features extensive treatment of the tales of Baron Sakèndhèr and Baron Sukmul, the legendary progenitors of European ascendancy in Java. Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Ing-angkat-angkat nedha kasungging." (2) Durma, "Raja Daniswara sang raja Kaskaya." (3) Asmarandana, "Dasanamaning nerpati." The final canto, in Dhangdhanggula, opens, "Kyahi Tarup anauri aris, nuwun neca sok dhasar nrimaa." End is abrupt, the text breaking off midline.

The twenty-nine year old copyist signs his name in a *sandiasma* contained in the poem's opening stanzas: "Ingkang nama Ki Nitipusara lagya umur sangalikur taun, wulan Rabingulakir taun Bé." He began writing on Akad Rabingulakir, Bé, but provided no *sengkala*. Based on the scribal style, it may be surmised that the manuscript was inscribed in Bé 1832 (1902).

Scribal style resembles that prevalent at the court of Pakubuwana X around the turn of the twentieth century.

RP 10A Uncat. D10 (959.82 Ser s; kotak 35) Reel 172/5

Serat Tuturing Para Raja Tanah Jawi = Babad Tanah Jawi Lami: Saking Kadéwatan sarta Baron Sakèndhèr, Mendhangkamulan, Pajajaran, Pajang
Author: Anonymous
Composed : [Yogyakarta, 1821]
Inscribed: Baturana, Surakarta; 1869-73
617 pp.: illumination; 33.5 x 21 cm.

History of Java: Mendhangkamulan- 16th century Pajang; Sakèndhèr tales

History of Java from the legendary ancient kingdom of Medhangkamulan through the fall of the kingdom of Pajang. Macapat verse. History concerns the kingdoms of Mendhangkamulan, Galuh, Pajajaran, Majapahit, Demak, Pajang, early Mataram, along with the histories of Jakarta and Tarub. Following concise genealogical notes on the "left" descent of Javanese kings from Nabi Adam, the narrative opens with the descent from heaven of Bathara Wisnu as Java's first king (Watugunung tale). The narrative closes with the fall of the kingdom of Pajang and the rise to power of Panembahan Sénapati ing Ngalaga, late sixteenth-century founder of the kingdom of Mataram. Poem treats extensively the adventures of Baron Kasèndhèr (or Sakèndhèr) and Baron Sukmul, the legendary progenitors of European ascendancy in Java. Opening lines of initial cantos: (1) Dhangdhanggula, "Anglir silem tembang madu gendhis, winiwitan sedasa kang mongsa." (2) Mijil, "Sampun medal ni rara lumaris."

Presumptive provenance and dating of the text of this *babad* is based on a comparison of portions of its text with portions of MN 188, a history of Java that was written at the Yogyakarta residency house in 1821.

Copy begun 25 Besar Jimawal 1797 (8 April 1869) in Kampung Baturana, Surakarta. End date Jimakir 1802 (CE 1873–74).

Scribal style is consistent with that of the Karaton Surakarta Kadipatèn in the mid-late nineteenth century. Elaborate ink designs illuminate the *pupuh* markers. There are also bird-motif illuminations integrated into the text.

Watermarks: PRO PATRIA EENDRAGT MAAKT MAGT; VDL; CONCORDIA RESPARVAE CRESCUNT.

Leather binding.

RP 11 **115 (959.82 Ser s)** **Reel 16-21/1; R206/1**

Serat Babad Tanah Jawi: Awit Prabu Banjaransari Jumeneng Nata ing Nagari Galuh saéngga dumugi Kangjeng Sénapati Jumeneng Nata ing Nagari Mataram

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Yogyakarta?], 1909
viii, 573 pp.; 32.5 x 20.8 cm.

History of Java: Galuh – early Mataram; Sakèndhèr tales

History of Java: kingdoms of Galuh, Pajajaran, Majapahit, Demak, Pajang, Mataram, along with the history of Jakarta. Macapat verse. Narrative opens during the reign of Prabu Banjaransari of Galuh and extends through Panembahan Sénapati's conquest of Madiun. Text also treats the adventures of Baron Sakèndhèr and Baron Sukmul, the legendary progenitors of European ascendancy in Java. MS. pp. i–viii comprise a table of contents with synopses of cantos. Opening lines of initial cantos: (1) Mijil, "Sekar mijil ingkang kinarya wit, gancaring cariyos." (2) Megatruh, "Sigra tindak mat nabéng marang kadhatun." (3) Kinanthi, "Patihira sang Prabu."

This manuscript witness is dated 5 Pasa Dal 1839 (20 September 1909).

Cursive hand, of possible Yogyakarta provenance,

MS. leaves are numbered correctly, 1-573, but are bound out of order as follows: (1) 37–132, (2) 169–180, (3) 133–168, (4) 181–324, (5) 327–330, (6) 325–326, (7) 335–336, (8) 331–334, (9) 337–573, (10) i–vi, (11) 1–36, (12) vii–viii. MS. filmed in order of page numbering.

MS. pp. 131-33 reshot on reel 206, item 1.

RP 12 **100 (8x2.202 Nit n)** **Reel 16-20A/9**

Serat Nitik Warni-Warni

Author: Anonymous
Composed: [Surakarta, 1873]
Inscribed: Surakarta, 1873
iii, 191 pp.; 33 x 22.5 cm.

History of Java, Majapahit – 17th century Mataram; Nitik history; Wayang purwa & madya tales

Collection of historical tales: Majapahit (Brawijaya VIII) to Mataram (Sultan Agung); see notes below. *Nitik* histories recount insider tales that are not normally recorded in court *babad*. Accordingly, the focus in this *nitik* volume is less upon affairs of state and more upon other matters, especially on the more personal interactions between subjects and their rulers. Composed in macapat verse, the volume opens in Dhangdhanggula, "Kang jinejer kandhanira tulis, ya Sang Maha Prabu Brawijaya." The final canto, in Mijil, begins, "Nèng pasanggrahan pepak gunging dasih, kang sumiwi katong."

End colophon dates the manuscript 30 Rabingulawal Jimakir 1802 (27 May 1873); *sangkala*, "nembah [2] muluk [0] kang sarira [8] tunggal [1]."

Fine Surakarta cursive hand.

MS. paper is very brittle; there are some breaks in the pages.

1. [*Nitik Warni-Warni: Prabu Brawijaya VIII*] (MS. pp. 1-100). Historical tales pertaining to the last ruler of Majapahit and his realm. The narrative includes a discussion of the Islamization of Java (p. 61 ff.) and the story of Adipati Jayasengara's transformation into the white crocodile king of Kedhung Srengéngé (p. 66 ff.) .
2. [*Nitik Mataram*] (MS. pp. 101–150). Insider tales set in the early Mataram period: (a) The story of Tumenggung

Rajaniti. Rajaniti, the son of a priest who has discipled himself to a miraculous elephant, is appointed to the rank of bupati in the court of Panembahan Séda Krapyak (r. 1601–1613). (b) story of Sultan Agung and Buyut Kyahi Bodho (p. 13 ff.). (c) Record of Ki Ageng Séla's well-known prohibitions (p. 127 ff.). (d) Stories concerning Panembahan Sénapati and Sultan Hadiwijaya that underline the importance of *sastra* (writing or literature) (p. 129 ff.). (e) Story of Sultan Agung and Sotha (p. 144 ff.).

3. [*Cariyos Parikesit, Raja Ngastina*] (MS. pp. 151-158). Purwa tales: post Bratayuda.

4. [*Cariyos Joko Pekik – Joko Raras*] (MS. pp. 158-164) Madya tales: stories of two sons of Prabu Anglingdarma, king of Pengging.

5. [*Cariyos Jaman Buda*] (MS. pp. 164–185). Tales from ancient Java. The narrative notes that in earliest era (*jaman tirta*) human beings were still like birds; this changed with the arrival of Hindu boats in Java and Sumatra bearing civilization (the Ajisaka story). Narrative continues up to the time of Majapahit and includes a history of the Islamization of Java. Also related is the traditional Javanese story concerning the geological formation of the Indonesian archipelago, that is, the splitting of a greater landmass into the islands of Java, Sumatra, and Borneo that is sometimes said to have taken place in the early Hindu period. The narrative then jumps abruptly to *nitik* stories set in Pengging during the reign of Prabu Madusedana. Also related are tales of the Prabu Kalana Tunjungséta of Pengging and stories of the three thieves (*maling sakti, maling ala, maling édan*).

6. [*Cariyos Wana Kethu*] (MS. pp. 186–187). Stories of the Kethu forest, often traversed by I.S.K.S. Pakubuwana VI (r. 1823–1830) and Mangkunagara II (r. 1796–1835). The stories form various origin tales that are set in the time of Prabu Tunjungséta. Reference is made to the Surakarta periodical *Bramartani.*

7. [*Cariyos Prabu Tunjungséta kaliyan Ki Panjang Mas*] (MS. pp. 188–191). Origin tales set in the time of Prabu Tunjungséta (continued): story of the original Ki Panjang Mas, ancestor of the dhalangs of central Java. This story, dated "surya 1218," tells how the dhalang and his wayang exploded into flames when performing for Prabu Tunjungséta. The fire lead to the burning of the king and of the mountain upon which the performance was held; that mountain was thereafter known as Redi Kelir.

RP 13 140 (959.821 Ser s) Reel 16-21/2

Serat Babad Pajajaran = [Babad Tanah Jawi: Pajajaran dumugi Pajang]

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [s.l., early 19th c.]
228 pp.; 30 x 20.5 cm.

History of Java: Pajajaran – late 16th century Pajang

History of Java from the fall of Pajajaran (ca. 1300 Çaka) to the fall of Pajang (late sixteenth century). Macapat verse. Narrative treats the histories of the kingdoms of Pajajaran, Majapahit, Demak and Pajang. Poem opens with the struggle of Jaka Dilah (the future Brawijaya I, founder of Majapahit) against Prabu Siyungwanara, last king of Pajajaran; it closes with Sénapati's revolt against the kingdom of Pajang. Beginning and end of MS are missing. First full canto, in Sinom, begins: "Yata wau Jaka Dilah, atur pawit[?] mring nguwati."

Although the script is of uncertain provenance, it is consistent with styles found in MSS of the early nineteenth century.

MS. leaves double-page numbered , 18–131.

MS is inscribed on *dluwang gendhong* bark paper that is very dark and heavily damaged by insect infestation.

RP 14 118 (959.821 Ser s) Reel 16-21/3

Serat Babad Pajajaran = Serat Pustaka Raja Wasana: Pajajaran dumugi Demak

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [mid-late 19th c.]
Scribe: see notes below
174 pp.; 31.5 x 19.5 cm.

History of Java, Pajajaran – Demak; Pustaka Raja history, Surya 1246–1428

Javanese history: Pajajaran to Demak. Histories of the kingdoms of Pajajaran, Majapahit, and Demak; Islamization of Java. Prose. Volume forms a portion of Ronggawarsita's massive *Pustaka Raja*, a universal history of Java from the time of its original human population by Empu Sangkala in the Javanese year 1 up to the late eighteenth century. Ronggawarsita composed this history to be both a record of the Javanese past and a compendium of traditional Javanese lore. For more on the *Pustaka Raja*, see below notes to RP 146.

The present volume opens in the solar year of 1246 with the history of the end of Pajajaran and extends to the construction of the Grand Mosque in Demak in the year 1428. The final episode narrates the origin of the supernatural Ontakusuma vest, which was to have been worn by all Javanese kings when ascending the throne and when going forth in battle. Originally belonging to the *wali* Sunan Kalijaga, the vest was sewn from the Prophet Muhammad's prayer mat and shawl that had dropped miraculously from the ceiling of the newly constructed mosque to land at the feet of the assembled *wali* .

Small Karaton Surakarta Kadipatèn script; possible autograph MS of Ronggawarsita.

Penciled note in Dutch at MS close, with a cryptic message: "Poestokorodjo. In zeer langer tyd ik verlang erg u te zien. Verlang u mij niet te zien."

RP 15 80 (923.1 Ser s) Reel 16-21/4

Serat Pararaton: Kèn Angrok

Author: Anonymous
Composed: East Java, 1613
Inscribed: Surakarta, early 20th c.
i, 38 pp. ; 32 x 20 cm

History of Java, 1200s-1300s (Singasari & Majapahit)

Prose history of ancient Javanese kings: Singasari (Tumapel) and Majapahit, thirteenth and fourteenth centuries. Beginning with the tale of Kèn Angrok, founder of the kingdom of Singasari, the history continues up to the time of Bhre Pandhan-alas, king of Majapahit (Çaka 1388–1390). Narrative history from the time of Kèn Angrok (Rajasa) to the time of Hayam Wuruk (r. Çaka 1272–1311), followed by brief notes on the names and reign dates of subsequent kings up to Çaka 1403. The text is dated Çaka 1535 (CE 1613); *sangkala*, "wisaya [5] guna [3] bayuning [5] wong [1]." See Pigeaud, *Literature of Java* I: 121-23, for further notes on the *Pararaton*. Present manuscript was probably copied from the J. L. A. Brandes edition of 1911.

Small cursive Surakarta script.

RP 16 137 (959.824 Bab b) Reel 16-21/5

Serat Babad Gresik

Author: Anonymous
Composed: [s.l., late 19th c.]
Inscribed [Surakarta, late 19th c.]
66 pp.; 33 x 20 cm.

History of Java: Gresik; Islamization of Java

History of the East Javanese town of Gresik and of the Islamization of Java, with stories of the *wali*. Prose. Narrative begins with the Arab king Mahmud Gedhah sending missionaries to teach Islam to the Javanese, instructing them to do so under the cover of other activities. The history continues up to the founding of Gresik during the reign of the last of the Majapahit kings, followed by an account of the reigns of the several Sunans of Giri and then of the *pengulu* who subsequently served as guardians of the sacred Giri graveyard. The final pages form an account of the restoration of the grave of Giri Prapen

that was carried out 1876–1880 under the guidance of the then *pengulu*, Khaji Muhammad Yusuf.

Cursive Surakarta script.

RP 17A 96 (297.7 Ron s) Reel 16-35/5

Serat Walisana

Author: M. Ronggasasmita
Composed: Surakarta, early 19th c.
Inscribed: Surakarta, before 1899
Scribe: R. Panji Surahudaya
106 pp.; 33 x 20 cm.

History of Java: 15th century, Majapahit & Demak; Islamization of Java

A history of the Islamization of Java (and of other points in Southeast Asia), Majapahit and Demak history. Macapat verse. The text attributes the original *Kidungan Walisana* to Sunan Giri II. This early nineteenth-century version of the history was composed by Ronggasasmita, a member of the Yasadipuran Karaton Surakarta *pujongga* family who served at the court of the crown prince of the Karaton Surakarta (the future Pakubuwana V, r. 1820–23). A son of Yasadipura II, Ronggasasmita writes at poem's end, "pinunggil ingkang cariyos panganggité Walisana, Radèn Ronggasasmita, juru citra narpasunu, atmajèng Yasadipura."

Narrative opens with the tale of "Sèh Maulana Ibrahim ing tanah Arab" and continues up to the trial of Sèh Siti Jenar at the convocation of *wali* in Demak, breaking off just prior to his execution. Opening lines of initial cantos: (1) Sinom, "Rantaning tyas sanityasa, mamardi mardawèng budi, ngripta kretartaning kata." (2) Asmarandana, "Ki Juragan matur aris." (3) Dhangdhanggula, "Enengena kang lagya kaswasih."

Compare text with KS 28 and RP 17B. KS 28, dated 1899, appears to be a copy of this MS; if this is indeed the case, then this manuscript witness must have been inscribed prior to 1899.

Small cursive Surakarta script.

RP 17B 160 (297.95982 Ron s) Reel 16-21/6, R206/2

Serat Walisana

Author: R. Ronggasasmita
Composed: Surakarta, early 19th c.
Inscribed: Surakarta, [ca. 1950]
Scribe: R.M. Joyosayono
232 pp. ; 33 x 21 cm.

History of Java: 15th century, Majapahit & Demak; Islamization of Java

A history of the Islamization of Java (and of other points in Southeast Asia). Macapat verse. Copy of RP 17A above. This copy is provided with a table of contents (MS. p. 233).

Cursive Surakarta script.

RP 18–19 Series

SERIES: Serat Babad Tanah Jawi

Author: R.M.T. Ronggawarsita (1867–196?)
Composed: Surakarta, [reign of Pakubuwana XI, 1939–1945]
Inscribed: Surakarta, 1957
Scribe: R.M. Joyosayono
2 of 2 vols.

History of Java: Mataram & Kartasura, 1613–1742

RP 18 124a (959.822 Ron SI) Reel 16-21/7

Serat Babad Tanah Jawi I

Author: R.M.T. Ronggawarsita (1867–196?)
Composed: Surakarta, reign of Pakubuwana XI (1939–45)
Inscribed: Surakarta, 1957
Scribe: R.M. Joyosayono
Vol. I of 2: 188 pp.; 33.5 x 21.5 cm.

History of Java: Mataram and Kartasura, 1613–1737

Concise prose rendering of central Javanese history: 1613–1737. Mataram and Kartasura: Sultan Agung to Pakubuwana II. This condensed history of 17th-18th

century Java was commissioned by I.S.K.S. Pakubuwana XI (r. 1939–45).

The author, R.M.T. Ronggawarsita (formerly known as Suwita and then as R.Ng. Karyarujita), served as a member of the Radya Pustaka staff for over seventy years, from its founding in 1890 up to the early 1960s. At the time of writing, he held the office of Bupati Anom Anon-anon in the Karaton Surakarta.

"New" cursive Surakarta script.

Lined notebook paper.

RP 19 124b (959.82 Ran S II) Reel 16-21/8

Serat Babad Tanah Jawi II

Author: R.M.T. Ronggawarsita (1867–196?)
Composed: Surakarta, reign of Pakubuwana XI (1939–45)
Inscribed: Surakarta, 1957
Scribe: R.M. Joyosayono
Vol. II of 2: 190 pp.; 33.5 x 21.5 cm.

History of Java: Kartasura, 1738–1742

Prose rendering of the history of Kartasura during the reign of I.S.K.S. Pakubuwana II: Pacinan period up to the surrender of Sunan Kuning (ca. 1738–42). Text breaks off abruptly mid-line. Composed upon commission of Pakubuwana XI.

Cursive Surakarta script.

RP 20.0 123 (959.823 Bab b, kotak 34) Reel 16-21/12

[Klempakan Babad: Babad Mataram tuwin Babad Giyanti]

Compiled: Surakarta, late 19th c.
Inscribed: Surakarta, late 19th c.
i, 265 pp.; 33.5 x 21 cm.

Compilation: history of Java

Compilation of several historical texts; see notes below. Various hands: Cursive Surakarta script and a Karaton Surakarta Kadipatèn script that was prevalent during the early years of the reign of Pakubuwana X (r. 1893–1939).

MS. leaves numbered: 1–73 and 141–341; p.# 158 x 2, no p.#s 258–59, no p.#s 280–89.

RP 20.1 123 (959.823 Bab b, kotak 34) Reel 16-21/12

Serat Babad Giyanti

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, late 19th c.
MS. pp. 1-65; 33.5 x 21 cm.

History of Java: Giyanti War, ca. 1752

Fragment of *Babad Giyanti,* history of the war that led to the partition of Mataram in 1755. Narrative opens with Mangkubumi's campaign in Kedhu. The text opens in mid canto, in Dhandhanggula meter, "Pringgalaya binekta kumpeni, pitung dasa ngater lampahira." The following canto, in Pangkur, begins, "Wau ta Pragalbaning prang." Final canto, in Durma, begins, "Sareng mengsah pra dipati kawanwelas."

RP 20.2 123 (959.823 Bab b, kotak 34) Reel 16-21/12

[Cathetan Warni-Warni]

Author: Anonymous
Composed: [Surakarta, late 19th c.]
Inscribed: [Surakarta, late 19th c.]
MS. pp. 65–73; 33.5 x 21 cm.

Ménak: Genealogical notes; History of Java: Surakarta, 1745

Miscellaneous notes in prose, comprising: (1) Genealogical notes pertaining to the wives and children Sayidina Kamjah, Wong Agung Jayèngmurti of Kuparman (Ménak Amir Hamza). (2) notes (in pencil) describing the move of the Karaton from Kartasura to Surakarta in 1745.

RP 20.3 123 (959.823 Bab b, kotak 34) Reel 16-21/12

Serat Babad Mataram

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, late 19th c.

MS. pp. 141–341; 33.5 x 21 cm.

History of Java: Mataram, 1580s-1630s

History of Mataram, from Sénapati's campaign in East Java to the failed attack of the forces of Sultan Agung on Batavia. Macapat verse. The present narrative closes with a poetic account of a meeting between Sultan Agung and Kangjeng Ratu Kidul (spirit queen of the southern ocean). Text opens abruptly, mid line. The first full canto, in Pangkur meter, begins, "Nenggih Adipati Jenar." The next canto, in Durma, opens, "Pra dipati Bang Wétan awas tumingal." The following canto, in Dhandhanggula, begins, "Praptanira negari Metawis." Final canto, in Kinanthi, opens, "Upacara Sang Aprabu, tinampènan déning peri."

RP 20A Uncat. D82 Reel 172/4
(959.82 Ser s)

Serat Babad Demak dumugi Pajang
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, ca. 1859–60
i, 154 pp.; 32 x 20 cm.

History of Java: Demak & Pajang, 1500s

A history of the kingdoms of Demak and Pajang in macapat verse. Narrative opens with the youth of R. Jaka Tingkir and extends through his service at the court of Demak, his marriage to the daughter of Sultan Demak, the establishment of the kingdom of Pajang, and Jaka Tingkir's ascension to the throne as Sultan Hadiwijaya. Volume closes with Hadiwijaya's pledge to kill Arya Jipang in order to avenge Ratu Kalinyamat. Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Yata wau tan winarnéng margi, lampahira Radèn Jaka prapta." (2) Kinanthi, "Sapraptanira kadhatun." (3) Mijil, "Kyana Patih sapraptaning jawi." End canto, in Pangkur, begins, "Ni Mas Ratu angandika."

On MS final page is the cipher date 1788 (CE 1859-60).

MS formerly belonged to Kangjeng Ratu Maduretna (Pramèswari dalem I.S.K.S. Pakubuwana VI, r. 1823–30, d. Ambon 1849).

MS is from the legacy of R.M.Ng. Dutadipraja, instructor in the Radya Pustaka dhalang school and *komisaris* of the museum.

Watermarks: E.D.G. & Z.; CONCORDIA RESPARVAE CRESCUNT.

Karaton Surakarta Kadipatèn script.

RP 21 358 Reel 16-21/9
(808.8381 Bab b)

Serat Bab Kyai Ageng Mangir
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed [s.l., turn of 20th c.?]
i, 33 pp.; 32.4 x 21.5 cm.

History of Java: Mataram, late 16th–early 17th century

History of the kingdom of Mataram: reigns of Panembahan Sénapati (ca. 1584–1601) and Panembahan Adiprabu Nyakrawati (Séda Krapyak) (1601–1613). Macapat verse. The narrative, which includes a history of the execution of Ki Ageng Mangir, opens late in the reign of Sénapati and extends through the crisis surrounding the succession of his son, Adiprabu Nyakrawati. The poem opens in Pangkur, "Duta tan kawarnèng marga." The second canto, in Dhangdhanggula, begins, "Wong ing Mangir samya anglolosi."

Coarse hand of unknown provenance.

RP 21B Uncat. D13 Reel 170/13-171/1
(959.82 Wan s)

Serat Babad Mantaram: Sultan Ngalaga dumugi Pejahipun Trunajaya = Serat Babad Mataram
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1860
Scribe: R.Ng. Wongsadilaga (?)
i, 384 pp.; 32.5 x 20 cm.

History of Java: Mataram, 1601–1680

History of the kingdom of Mataram (1601-1680): reigns of Adiprabu Nyakrawati (Séda Krapyak), Sultan Agung, Amangkurat I, and Amangkurat II. Macapat verse.

Narrative opens with the revolt of the Adipati of Demak upon the accession to the throne of Adiprabu Nyakrawati in 1601 and closes with the death of Trunajaya in 1680. Opening lines of initial and concluding cantos: (1) Asmarandana, "Purwaning tyas nawung brangti, panedhakirèng pustaka, Babad Mantaram karsané, anenggih Kangjeng Pangéran, Harya Cakradiningrat." (2) Durma, "Kang kocapa wau ta sri naranata." (3) Sinom, "Sri Naranata ngandika." End canto, in Dhandhanggula: "Dyan kocapa sagung para mantri." Compare with the 5 vol. published edition (Surakarta 1872–74), Vol. I, Canto 11 to Vol. IV, Canto 15.; for synopses of cantos, see *Pratélan* I: 110–19.

Copy for K.P.H. Cakradiningrat (wayah dalem I.S.K.S. Pakubuwana V and putra K.P.H. Suryaningrat "Kéndhang Ternaté) dated 25 Arwah Éhé 1788 (17 March 1860); *sangkala*, "sengkeranira [8] dipangga [8] girining [7] ratu [1]." On MS. p. i is a signature that reads, "R.Ng. Wongsadilaga."

MS. leaves numbered 1-464; no p.#s 120–99.

Cursive Surakarta script.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL; T. S. & Z.

Tooled leather binding.

RP 22 139 (923.1 Sas s) Reel 16-21/10

Babad Nitik Sultan Agungan
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1918
Scribe: Sastrasayana
92 pp.; 33 x 20 cm.

Nitik history: Sultan Agung; History of Java: Mataram, 1613–1645

Prose history of the career and person of Sultan Agung (r. 1613–1645). Insider history. Text includes notes on Sultan Agung's genealogy and narrates his heroic and miraculous feats.

Copy dated 26 Siyam Bé 1848 (6 July 1918).

Karaton Surakarta script prevalent during the reign of Pakubuwana X (1893–1939).

RP 23 285 (959.823 Bab b) Reel 16-21/11

Serat Babad Mataram
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [s.l., 18th c.]
678 pp.; 24 x 16.5 cm.

History of Java: Mataram, 1674–1697

History of Mataram during the reigns of Mangkurat I (r. 1613–1677) and Mangkurat II (r. 1677–1703). MS opens with Mangkurat I's conquest of Pathi (ca. 1674), continues through the fall of Mataram to Trunajaya (1677) and the move of the karaton to Kartasura (1679), up to the death of R. Sukra (1697). Beginning and end of MS missing. First full canto (1), in Dhandhanggula, begins, "Sang juwita asru dénnya nangis." (2) Asmarandana, "Sigra bubar sang dipati." (3) Sinom, "Sakathahé wadyanira." (4) Durma, "Pan karasa paringané Ratu Wandhan." Penultimate canto, in Mijil, begins, "Ki Dipati Urawan wus prapti." Final canto, in Pangkur (opening line illegible), recounts the torture and execution of R. Sukra for his alleged affair with the wife of the crown prince (who was later to reign briefly as Mangkurat III); first line of final canto illegible.

Fine, very old quadratic Karaton Surakarta script.

MS. leaves double-page numbered, 1–339.

MS inscribed on *dluwang gendhong*, "Panaraga" bark paper. Leather binding.

RP 24.0 146 (959.82265 Ser s) Reel 221B/10 & 16-22/1, R206/3

Serat Babad Mantawis kaliyan Serat Babad Pakunegaran
Compiled by: [Kyai Pumaru?]
Compiled: [Surakarta, 1808]
Inscribed: [Surakarta, 1808]
Scribe: Kyai Pumaru [?]
197, 252 pp. ; 30.5 x 23 cm.

Compilation: history of Java

Compilation of two *babad*: see notes below.

The scribe, one Kyai Pumaru, held the low office of Kebayan Keparak Kiwa (Karaton Surakarta?]; date of inscription can be surmised to be Dal 1735 (CE 1808). On MS. II: 124 is written, "Punika serat[ani]pun Kyahi Pumaru, kang didalem Gambayan Kaparak Kiwa, Serat Babat Mantawis kaliyan Babad Pakunegaran... kala anyoréki 14 Ruwiyah" [then, in Latin script, "15/15 DVIE 18 AIN. . NDIAE ACTAV J 1820 NDIRAPRD." There is also a partial *sangkala,* "guna [3] pandhita [7] ratu [1]." AJ 1730–39 = CE 1803–1812). On MS. II: 126 is written, "punika seratanipun Kiyahi Kupu...] [Kyaiku Pu---?] ingkang rumiyin Serat Babat Matawis tuwin Pakunegaran tuwin primbon ingkang werna jimat-jimat, 24 Dulkangidah, taun Dal." AJ 1735 was a Dal year.

Manuscript witness is inscribed in a rustic Surakartan script on *dluwang gendhong* (bark paper). The script is consistent with that of MSS inscribed in the early years of the nineteenth century. Paper is soiled, dark, and heavily damaged by insect infestation.

MS. I has a dual numbering system: 2-103, double-page numbered; and 1-198, single-page numbered (the double-page numbering system is the older one). MS. II is double-page numbered, 1-126.

MS. leaves are bound out of order but were filmed in correct order. Leaves are bound as follows:

1) MS. I: 2-98, double-page numbering system (= pp. 1–188 (single-page numbering system);
2) MS. II: 107–126;
3) MS. I: 99–103, double-page numbering system (= pp. 189–98 (single-page numbering system); leaves are bound upside down;
4) MS. II: 95–106;
5) MS. II: 83-94;
6) MS. II: 71–82;
7) MS. II: 59–70;
8) MS. II: 47–58;
9) MS. II: 35–46;
10) MS. II: 23–34;
11) MS. II: 11–22;
12) MS. II: 1-10

RP 24.1 146 (959.82265 Ser s) Reel 221B/10 & 16-22/1, R206/3

Serat Babad Mantawis = Serat Babad Mataram

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta, 1808]
Scribe: Kyai Pumaru [?]
MS. I: 2–98 (1–188); 30.5 x 23 cm.

History of Java: Kartasura, 1678–1686

History of Kartasura (1678–1686). Macapat verse. Beginning of MS missing. Extant portion of the MS begins with the installation of Mangkurat II in Tegal (1678) and extends through the Captain Tack incident on the alun-alun of Kartasura (1686). First full canto (1), in Sinom, begins, "Kuneng kang kawarnaa, Radèn Sindurja puniki, wus mangkat saking ing Tegal. (2) Mijil, "Tan winarna kang jununjung linggih, wus jengkar sang katong." (3) Asmarandana, "Sinéba prajurit, Sri Naréndra angendika." Final canto, in Pangkur, opens, "Wadya Kumpeni umiyat, yèn Ki Untung tata baris."

On the jumbling of leaves in binding, see notes above.

RP 24.2 146 (959.82265 Ser s) Reel 221B/10 & 16-22/1, R206/3

Serat Babad Pakunegaran

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta, 1808]
Scribe: Kyai Pumaru [?]
MS. II: 1-126; 30.5 x 23 cm.

History of Java: Giyanti War, ca. 1754-1755

History of the Giyanti War, ca. 1754–1755. Narrative opens with the negotiations for the division of the realm (treaty was signed in February 1755) and extends through the death by poisoning of Pringgalaya (October 1755). Opening canto, in Pangkur, begins, "Gumujeng nata miyarsa." On MS. II: 3, is the *sangkala,* "trusing [9] sapta [7] punika obahing [6] ratu [1]" (AJ 1679=CE 1754). The penultimate canto, in Asmarandana,

opens, "Sampun sumpah aprajangji, Adipati Mangkupraja." Final canto, in Gambuh, begins, "Pitulungira Hyang Agung, Pringgalaya nuli lampus, yèn uripa agawé jongkél ing galih."

On the jumbling of leaves in binding, see notes above.

RP 25 **127** **(959.82265 Ser s)** **Reel 16-22/2, R206/4**

Serat Babad Kartasura
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1839
Scribe: Yasawikrama
i, 344 pp.; 30 x 19.5 cm.

History of Java: Kartasura, 1677–1697

History of Kartasura, 1677–1697. Macapat verse. Narrative opens with the brief reign of Sunan Ngalaga (Pangéran Puger) in Mataram (1677), and then extends through the installation of Mangkurat II in Tegal (1678), the death of Trunajaya and the move of the Karaton to Kartasura (1680), to end with the torture and execution of R. Sukra for his alleged affair with the wife of the crown prince (who was later to reign briefly as Mangkurat III). Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Ya ta sanget wawelek nagari, pan akathah sakiting manungsa," (2) Asmarandana, "Wau ta ingkang winarni, kang nganèng nagri Tategal." (3) Pangkur, "Semana sampun pamitan." Final canto, in Pangkur, begins "Radèn Sukra pinalara, tinabokan pan sarwi dèn sumedi."

Copy dated 1 Sapar Dal 1767 (16 April 1839) and signed by Yasawikrama, "Abdi-dalem Kadospatèn" [Karaton Surakarta].

Quadratic Karaton Surakarta script.

Watermarks: BC & D; Jemaint Pendrai; VDL; PRO PATRIA; M. Schouten & Comp.; MS & CO; PRO PATRIA EIUSQUE LIBERTATE.

RP 26–29 Series

SERIES: Serat Babad Kartasura
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [mid-late 19th c.]
4 of 4 vols.

History of Java: Kartasura, 1677–1742

RP 26 **120** **(959.82265 Ser s)** **Reel 16-22/3**

Serat Babad Kartasura I = Serat Babad Ongka 4: Wiwit Cariyos Jumenengdalem I.S.K.S. Amangkurat ing Kartasura dumugi Surudipun
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [mid-late 19th c.]
Vol. I of 4: iii, 286 pp.; 33.5 x 21cm.

History of Java: Kartasura, 1677–1703

History of Kartasura: reign of Mangkurat II (r. 1677–1703). Narrative opens in 1677 with the brief reign of Sunan Ngalaga (Pangéran Puger) in Mataram, and then extends through the installation of his brother as Mangkurat II in Tegal (1678), the death of Trunajaya and the move of the Karaton to Kartasura (1680). The narrative ends in 1703 with an account of the death of Mangkurat II and a graphic description of the very material transfer of the divine kingship (*wahyu nurbuwat*) from the dead king to his brother, and eventual successor, Pangéran Puger.

Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Ya ta sanget wawelek nagari." (2) Asmarandana, "Wau ta ingkang winarni." (3) Pangkur, "Samana sampun pamitan." Final canto, in Dhandhanggula, begins "Kang anglurug sampun dèn-timbali."

Small Karaton Kadipatèn script.

RP 27 **122** **(959.82265 Sum bII)** **Reel 16-22/4**

Serat Babad Kartasura II
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [late 19th c.]
Vol. II of 4: i, 135 pp.; 33.2 x 20.7cm.

History of Java: Kartasura, 1703–1708

History of Kartasura: 1703–1708. Macapat verse. Narrative opens with the accession to the throne of I.S.K.S. Mangkurat III (1703), continues through the removal to Semarang and elevation to the throne of his uncle, Pangéran Puger, as I.S.K.S. Pakubuwana I in 1704, and the flight of Mangkurat III to East Java up to the fall of Pasuruhan (1708). Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Tan kawarna wau kang lumaris, kawarnaa Pangéran Dipatya, nimbali Sumabratané." (2) Asmarandana, "Sri Naréndra ngandika ris, paman dèn kaparéng ngarsa." Final canto, in Durma, begins "Dyan warnanen Dipati Wiranegara, lawan tiyang Mandura."

Karaton Surakarta Kadipatèn script.

MS is very fragile, suffering from iron-gall ink bleed through, with some page perforations.

RP 28 121 (808.8381 Ser s) Reel 16-22/5

Serat Babad Kartasura III = Serat Babad Ongka 6: Wiwit Cariyos I.S.K.S. Mangkurat Mas Utusan Paring Serat dhateng Kumendur ing Surabaya Mundhut Badhami, Katampèn Ingkang Sinuhun lajeng Kakéndhangakn dumugi Jumenengdalem I.S.K.S. Pakubuwana kaping II

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [late 19th c.]
Vol. III of 4: i, 265 pp.; 32.2 x 20.2 cm.

History of Java: Kartasura, 1708–1732

History of Kartasura: 1708–1732. Macapat verse. Narrative opens with the surrender and exile to Ceylon of Mangkurat III in 1708, and continues through the reign of Pakubuwana I and the accessions to the throne of Mangkurat IV and Pakubuwana II, ending with the birth of the future Pakubuwana III, commemorated with the *sengkala*, "obah [6] marga [5] rasaning [6] rat [1]" (AJ 1656= CE 1732). Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Langkung sungkawa Sri Narapati." (2) Durma, "Panji Surèngrana pengkuh ing ngayuda." (3) Pangkur, "Sampun dadya ingkang rembag." End canto, in Asmarandana, begins, "Jéndral atanya malih, marang Dipati Danurja."

Karaton Surakarta Kadipatèn script.

MS suffers from iron-gall ink bleed through, with some page perforations.

RP 29 129 (959.82265 Bab bIV) Reel 16-22/6

Serat Babad Kartasura IV = Babad Kartasura Pacina

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [late 19th c.]
Vol. IV of 4: iii, 517 pp.; 32.5 x 20.5 cm.

History of Java: Kartasura, 1733–1742

History of Kartasura: 1733–1742, with a focus on Pacinan history (1740-1742). Macapat verse. Narrative opens with the visit of "Tuwan Idler" to the Karaton Kartasura in 1733, and quickly moves on to the Pacinan affair in Batavia, and then to the spread of the Chinese rebellion into central Java. The text ends with Pakubuwana II preparing to return to Surakarta from Panaraga. Opening lines of initial and concluding cantos: (1) Asmarandana, "Antara ing tigang ratri." (2) Sinom, "Pangéran ing Purubaya, siniyan déning narapati." (3) Pangkur, "Nagari ing Kartasura, saya kathah dalajat andhatengi." Final canto, in Durma, begins "Anengena ing lampahirèng naréndra, kéndel kukur abaris."

Karaton Surakarta Kadipatèn script.

MS. leaves numbered 1-507; p.#s 204–13 x 2.

MS suffers from iron-gall ink bleed through, with some page perforations.

RP 30 288 (959.82265 Bab b) Reel 16-22/7

Serat Babad Kartasura: Pakubuwana I Séda, Pangramanipun Pangéran Dipanagara tuwin Jayapuspita Surabaya

Author: Anonymous
Composed: [s.l., s.a.]

Inscribed: Surakarta, before 1847
Scribe: Sastradiwirya [?]
iii, 442 pp.; 33.5 x 20 cm.

History of Java: Kartasura, 1719–1741

History of Kartasura: 1719–1741. The opening section of the narrative recounts the last days of the reign of Pakubuwana I and details the serious and extended succession crisis that followed upon his death. The history then continues through the reigns of Mangkurat IV and Pakubuwana II, ending with the Pacinan affair. Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Sang Dipati Jayapuspita glis, nyandhak watang pan arsa ngamuki." (2) Durma, "Garwa kondha kang dadya cucuking lampah." (3) Asmarandana, "Dadya mangké anemahi." Final canto, in Pangkur, begins, "Sih Sèh alon wuwusira, kadi pundi Radèn karsanirèki." At the close of the text is the note, "Punika lajeng nyandhak Dipati Natakusuma ngrampid biting loji ing Kartasura."

Notes at MS. end indicate that the present manuscript formerly belonged to "Mangkubumèn II" (wayah-dalem Pakubuwana III) and suggest that the scribe may have been one Sastradiwirya. Further notes on the same page indicate that MS later belonged to one Jayakusuma who loaned it to R.M. Ithéng. On the inside cover of the MS is inscribed, "Soerakarta drie boelan 1847/1816."

Lovely cursive Surakarta script, in a style characteristic of the court of I.S.K.S. Pakubuwana VII (r. 1830-1858).

Watermarks: H. F. de Charro & Z.; PRO PATRIA; C.I.B.

Leather binding.

RP 31.0 1 (959.82 Ser s) Reel 16-3/1; R206/5

[Serat Babad Tanah Jawi tuwin Cathetan Warni-Warni]
Compiled by: Anonymous
Compiled: [Surakarta; mid-late 18th and early 19th c.]
Inscribed: Surakarta, mid-late 18th & early 19th c.
iv, 341 pp.; 15.8 x 10.5 cm.

Compilation: History of Java

Compilation of texts: *Babad Tanah Jawi* (Kartasura, 1740–1743), with miscellaneous historical notes, archival materials, and correspondence (mid eighteenth–early nineteenth century) pertaining to the Karaton Surakarta.

Mid-late eighteenth- and early nineteenth-century Surakartan scripts. MS inscribed on *dluwang gendhong* ("Panaraga" bark paper).

MS. leaves numbered 1-341. Pp. 253–72 are empty; pp. 292-79 [sic] are bound into volume upside down and backwards; pp. 293–96 are empty; pp. 324–297 are bound into volume upside down and backwards.

RP 31.1 1 (959.82 Ser s) Reel 16-3/1; R206/5

Serat Babad Tanah Jawi
Author: Anonymous
Composed: [Surakarta; mid 18th c.]
Inscribed: [Surakarta; mid 18th c.]
MS. pp. 1–240.; 15.8 x 10.5 cm.

History of Java: Kartasura, 1740–1743

History of Kartasura (1740–1743): Pacinan history. Prose. The narrative opens with the massacre of the Chinese in Batavia in October 1740 and continues up to the campaign by forces allied to Pakubuwana II to retake Kartasura from the Chinese rebels. This rare, early prose *babad* was likely composed at the time of, or shortly after, the events recounted.

Archaic Surakarta script characteristic of the mid-late eighteenth century.

RP 31.2 1 (959.82 Ser s) Reel 16-3/1

[Cathetan Miyos-Dalem I.S.K.S. Pakubuwana IV]
Author: Anonymous
Composed: [Surakarta; ca. 1768]
Inscribed: [Surakarta; late 18th c.]
MS. pp. i–iv; 15.8 x 10.5 cm.

History of Java: Surakarta (Pakubuwana IV), 1768

Notes recording the birth of I.S.K.S. Pakubuwana IV to Kangjeng Ratu on 18 Rabingulakir Jé 1694 (1 September 1768), with elaborate calendrical divination for his birthday. Archaic Surakarta script characteristic of the eighteenth century.

RP 31.3 1 (959.82 Ser s) Reel 16-3/1

Pémut Pangrembé Cakrakusuman Pambaginipun Pasitèn
Author: Anonymous
Composed: [Surakarta; early 19th c.]
Inscribed: [Surakarta; early 19th c.]
MS. pp. 242–47; 15.8 x 10.5 cm.

Karaton Surakarta land administration, ca. 1807

Crown lands assigned to Cakrakusuma, most likely K.P. Cakrakusuma, who was appointed commander of Pakubuwana IV's army (*wadana prajurit jawi-lebet*) in 1807. Cursive Surakarta script characteristic of the early nineteenth century.

RP 31.4 1 (959.82 Ser s) Reel 16-3/1

Pémut Dhatengipun Tuwan Ratman Dandles Prasman
Author: Anonymous
Composed: [Surakarta; early 19th c.]
Inscribed: [Surakarta; early 19th c.]
MS. pp. 248–50; 15.8 x 10.5 cm.

History of Java: Karaton Surakarta, 1808–1810

Notes concerning the Karaton Surakarta during the Daendels administration in Java. Prose. The notes include a record of Herman Willem Daendels's visit to the court on 26 Rabingulakir Dal 1735 (22 June 1808), with the revealing *sangkala*, "buta [5] mantri [3] pandhita [7] ratu [1]," and a record of the firing of the patih R.A. Danuningrat on 2 Rabingulakir Wawu 1737 (7 May 1810); *sangkala*, "gora [7] mantri [3] pandhita [7] ratu [1]."

Surakarta script characteristic of the early nineteenth century.

RP 31.5 1 (959.82 Ser s) Reel 16-3/1

[Pémut Surud-dalem I.S.K.S. Pakubuwana IV]
Author: Anonymous
Composed: [Surakarta, ca. 1820]
Inscribed: [Surakarta], 1822
MS. pp. 251–52; 15.8 x 10.5 cm.

History of Java: Surakarta (Pakubuwana IV), 1820

Notes recording the death of Pakubuwana IV and the succession of his son as Pakubuwana V in October 1820. On p. 252 is a partial date of inscription, in verse: "sinarkara awit ing tinulis, Senèn Wagé tanggal ping pitulas Madilawalwal [sic] Jima..." [1749] (11 February 1822).

Surakarta script characteristic of the first quarter of the nineteenth century.

RP 31.6 1 (959.82 Ser s) Reel 16-3/1

[Sholat, Zikir, tuwin Donga]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta; early 19th c.]
MS. pp. 341–25 & 277–73 (back to front); 15.8 x 10.5 cm.

Prayer, zikir, and sholat texts.

Text comprises a collection of prayer, zikir, and sholat texts. Arabic language. I am grateful to Drs. Ahmad Taufik for the identification of the contents of these pages.

RP 31.7 1 (959.82 Ser s) Reel 16-3/1

[Cathetan Karaton Surakarta AJ 1656–1689]
Composed: [mostly Surakarta, 1731–1764]
Inscribed: [Surakarta; late 18th c.]
MS. pp. 325–19 (back to front); 15.8 x 10.5 cm.

History of Java: Surakarta, 1731–1764, archives and correspondence

Archival notes and letters pertaining to Karaton Surakarta history, dated AJ 1656–1689 (CE 1731–1764). Surakarta script characteristic of the late eighteenth century.

RP 31.8 1 (959.82 Ser s) Reel 16-3/1

[Kupiya Iber I.S.K.S. Pakubuwana II]
Author: I.S.K.S. Pakubuwana II (1711–1749; r. 1726–1749)
Composed: [s.l., ca. 1743]
Inscribed: [Surakarta; late 18th c.]
MS. pp. 318–297 (back to front); 15.8 x 10.5 cm.

History of Java: Surakarta (Pakubuwana II correspondence), 1743

Copies of the correspondence I.S.K.S. Pakubuwana II, addressed to the Governor General [G.W. Baron v. Imhoff] concerning the pursuit of R.M. Garendi (Sunan Kuning), ca. 1743. Surakarta script characteristic of the late eighteenth century.

RP 31.9 1 (959.82 Ser s) Reel 16-3/1

Babad Sangkala = Sangkala Kadhaton
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta; early 19th c.]
MS. pp. 292–79 (back to front); 15.8 x 10.5 cm.

History of Java: Sangkala, 15th-17th century

Brief history of Java, with chronograms, AJ 1400–1600: fall of Majapahit to the fall of Mataram to the forces of Trunajaya. Surakarta script characteristic of the late eighteenth century.

RP 32 114 (959.82265 Yas s) Reels 82/3–83/1

Kagungan-dalem Serat Babad Wiwit Pacina, I.S.K.S. Pakubuwana II Jengkar saking Negari ing Kartasura, Wekasipun Prangipun Jayawinata = Serat Babad Kartasura dumugi Giyanti
Author: R.Ng. Yasadipura II (1729–1803); yasan-dalem I.S.K.S. Pakubuwana IV (r. 1788–1820)
Composed: [Surakarta; late 18th c.]
Inscribed: [Surakarta; early 19th c.]
i, 493 pp.; 37.5 x 24 cm.

History of Java: Kartasura & Surakarta, ca. 1742–1749; Giyanti War,

History of Java (ca. 1742–1749): Pacinan period through the early years of the Giyanti War; reign of Pakubuwana II. Macapat verse. Narrative opens with the final siege of Kartasura by the forces of Sunan Kuning and the subsequent flight of Pakubuwana II to Panaraga. The history continues through the move of the karaton to Surakarta and the early years of the Giyanti War, extending to the final year of Pakubuwana II's reign.

Opening lines of initial and concluding cantos: (1) Durma, "Ginarebeg ing wadya para ngulama, miwah kapara khaji, Kyai Saradipa." (2) Kinanthi, "Kawernaa Sang Aprabu, kéndel Karang Asem nenggih." Penultimate canto, in Gambuh, begins "Winastan sangat kuwur, ing pikir mamak angawur-awur." Final canto, in Sinom, begins "Mangké kang baris Sumengka." A survey of the opening lines of cantos indicates that the text corresponds to cantos I–XXII of the 1885 published edition; see *Pratélan* II: 5–12, for synopses of cantos.

On MS. p. i is inscribed "yasan-dalem Pakubuwana IV ing Surakarta."

Quadratic Karaton Surakarta script (early nineteenth century).
Watermark: VI
Fine tooled leather binding.

RP 33 128 (959.82265 Bab bI) Reel 16-23/2; R206/6

Serat Babad Kartasura Bibar Pacina dumugi Surakarta Jumenengipun Ingkang Sinuhun Pakubuwana kaping III
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Panumping, Surakarta], 1852–1853
Scribe: ["Panumping pramukané"]
iv, 473 pp.; 33 x 20.3 cm.

History of Java: Kartasura, Surakarta, Giyanti War, 1742–1750

History of Java, Kartasura & Surakarta

(1742–1750). Macapat verse. Narrative opens at the end of the Pacinan affair, and continues through an account of the new treaty that Pakubuwana II contracted with the VOC (1744) and the move of the Karaton to Surakarta, extending well into the opening years of the Giyanti War. Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Duk mangiket tabah nawa énjing, Respati Pon wulan ping wolulas, di Madilakiring Éhé, mangsa bencèt sapuluh, sat Kuningan dèn sengkalani, nir liman nunggang jagad, Kunthara kang windu, lamun sedasa séngar, ing Panumping pramukané kang yasani, babading Kartasura." (2) Pangkur, "Wau ki Suryanagara, sigra mepeg dadamel ing ngajurit." Penultimate canto, in Durma, begins "Enengena ingkang wonten Garobogan." Final canto, in Pangkur "Kocapa kumpeni Gondhang, wus miranti gegamaning ngajurit." Of note is the manuscript's uncommon punctuation.

Copy begun on 18 Jumadilakir Éhé 1780 (8 April 1852); *sangkala,* "nir [0] liman [8] nunggang [7] jagad [1]" and finished on 28 Rabingulakir Jimawal 1781 (8 February 1853); *sangkala,* "darah [1] astha [8] swarèng [7] bumi [1]." Copy by, or commissioned by, Panumping Pramukané, that is, the Bupati of Panumping.

Quadratic Karaton [Surakarta] script.

Watermarks: J.HESSELS; PRO PATRIA.

MS was acquired by the Radya Pustaka Museum in 1921, in exchange for two volumes of the published *Pustaka Raja Purwa.*

RP 34 **130 (959.82 Poe s VI; kotak 34)** **Reel 16-23/3**

Serat Babad Giyanti ongka 6

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, mid 19th c.
394, 3 pp.; 34 x 19.7 cm.

History of Java: Surakarta & Yogyakarta, ca. 1752–1754; Giyanti War,

History of Java (ca. 1752–1754). Macapat verse. Giyanti War: the narrative begins with Mangkubumi's flight from Ngayogya and extends to the arrival of Sayid Ibrahim in Batavia. Beginning of MS is missing; first canto in Dhangdhanggula. First full canto, in Pangkur, begins "Wau ta pragalbanira, Ki Tumenggung Arungbinang." Following canto, in Asmarandana, opens, "Lami pisah lawan gusti." Penultimate canto, in Pucung, begins "Kula nuwun, atur tiwasing pukulun." Final canto, in Dhandhanggula, begins "Kuneng ingkang kawuwusa malih."

Note in Latin script at end of MS reads, "winangoen Poerbawardayan – Solo."

RP 35, which is a copy of this manuscript, is provided with a table of contents with synopses of cantos.

Various Surakarta scripts: cursive script characteristic of the court of Pakubuwana VII (r. 1830–1858), quadratic Karaton Surakarta script, Karaton Surakarta Kadipatèn script.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL.

Initial 20 pp. in highly deteriorated condition.

MS. leaves numbered 2–412; no p.#s 22–23, 36–37, 92–101, 385–88. 3 unnumbered pages at volume's end.

Inscribed on MS cover: Babad Giyanti ongka VI.

RP 35 **99 (959.823 Yas s)** **Reel 16-23/4; R206.7**

Serat Babad Giyanti ongka 6

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, ca. 1945
Scribe: R.L. Dayapangréka
i, vi, 284 pp.; 34 x 21.2 cm.

History of Java: Surakarta & Yogyakarta, ca. 1752–1754; Giyanti War

History of Java (ca. 1752–1754). Macapat verse. Giyanti War. Copy of RP 34. Present MS is provided with a table of contents that includes synopses of cantos. A note at MS end reads, "Wus dak pariksa tamat. Adipati Sasradiningrat [V]."

Cursive Surakarta script. Lined paper.

P.# 25 is blank.

RP 36 133 (959.82 Ser s) Reels 207/3 & 16-23/5

Serat Babad Giyanti = Serat Babad Ongka 8: Awit Prang Pajenar

Author: R.Ng. Yasadipura I (1729–1803)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, 1856 or earlier
i, 469 pp.; 32.5 x 20.3 cm.

History of Java: Surakarta & Yogyakarta, ca. 1750–1754; Giyanti War,

History of Java (ca. 1750–1754). Macapat verse. Giyanti War: MS opens with the battle of Pajenar and ends with the arrival of the Turkish merchant Sayid Ibrahim in Batavia. Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Kyahi Dipayuda wus ngemasi." (2) Sinom, "Wau ta kapitan husar." (3) Pangkur, "Atata baris amapag." Penultimate canto, in Pucung, begins "Kula nuwun, atur tiwas ing pukulun." Final canto, in Dhandhanggula, begins "Nahan gantya wau kang winarni, nenggih wonten sempaling kondha, nagri Turki nangkodané."

A note on MS. p. i reads, "kagunganipun Kangjeng Bendara Radèn Ayu Gusti Hariya Atmaja Surakarta Adiningrat, Mulut ping 9 Wawu 1785" (7 November 1856).

Fine cursive Surakarta script, early-mid nineteenth century.

Watermarks: PRO PATRIA; EW.

Paper is dark and foxed.

Tooled leather binding.

RP 37.0 291 (----) Reel 83/2; R212/25

[Serat Babad Giyanti dumugi Prayut tuwin Serat Partakrama]

Compiled: Anonymous
Compiled: Surakarta, [early-mid 19th c.]
Inscribed: Surakarta, [early-mid 19th c.]
ii, 562 pp.; 44 x 28.4 cm.

Compilation: History of Java & wayang

Compilation of two texts: see notes below. At MS end is the signature of R.Ng. Retnoroemaningsih. See also signature [?] in Arabic script on MS. p. 273.

This manuscript witness is inscribed on *dluwang gendhong* ("Panaraga" bark paper). Leather binding. Most of the MS is inscribed in quadratic Karaton Surakarta script, with portions in Kadipatèn script. MS suffers severe damage from insect infestation.

MS. leaves double-page numbered, 1-283; no p.# 173, page following p. 174 and page following p. 218 not numbered.

MS. pp. 170 and 210 reshot on reel 212, item 25.

RP 37.1 129 (----) Reel 83/2; R212/25

Serat Babad Giyanti dumugi Prayut

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, [early-mid 19th c.]
MS. pp. 1a–278b; 44 x 28.4 cm.

History of Java: Surakarta & Yogyakarta, 1752–1760; Giyanti to Prayut

History of Java (ca. 1752–1760). Macapat verse. Poem recounts the Giyanti War and the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) in the years immediately following the war. MS opens with Mangkubumi's campaign in Kedhu and ends with Pangéran Juru's visit to Surakarta in Ruwah 1685 (March 1760). Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Yèn aboté Pangran Mangkubumi." (2) Pangkur, "Wau ta pragalbanira." Final canto begins, in Asmarandana, "Sakawan wadana Jawi."

Quadratic Karaton Surakarta script.

MS. pp. 170 and 210 reshot on reel 212, item 25.

RP 37.2 129 (----) Reel 83/2

[Serat Partakrama: fragment]

Author: Anonymous
Composed: [s.a., s.a.]
Inscribed: Surakarta, [early-mid 19th c.]
MS. pp. 279a-282b; 44 x 28.4 cm.

Wayang purwa: Versified play

Wayang tale relating the marriage of

the Pandhawa hero Arjuna to Déwi Wara Sumbadra. Macapat verse. Fragment, in Sinom, begins "Kuneng kang sinambung wuntat, ing Cempala Sri Bupati, anitih liman dirènta, sinongsongan kartas kuning."

RP 38 **312** **(989.82268 Yas s)** **Reels 83/2–84/1; R212/26**

Serat Babad Giyanti dumugi Prayut

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, [mid 19th c.]
i, 512 pp.; 36.5 x 23.5 cm.

History of Java: Surakarta & Yogyakarta, 1753–1760; Giyanti to Prayut

History of Java (ca. 1753–1760). Macapat verse. Poem recounts the closing years of the Giyanti War and the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) that followed upon that conflict. Beginning and end of MS are missing: narrative begins mid-line and breaks off abruptly during Pangéran Juru's visit to Surakarta in Ruwah 1685 (March 1760). Extant portion opens in Dhangdhanggula verse. First full canto, in Pangkur, begins, "Kuneng gantya kang kawuwusa, Pangran Mangkunagara kang nginginthil, lampahé kang rama sampun." Following canto, in Sinom, opens, "Wong Jipang kumpul sadaya, umiring ing Sri Bupati, saking Majaranu bidhal." Next canto, in Pucung, begins, "Ya ta wau gantiya ingkang kawuwus, kang angéca-éca." Penultimate canto, in Dhangdhanggula, opens, "Ya ta wau Pétor Besar sami, lawan Mayor Dungkwi ring Mataram." Final canto, in Asmarandana, begins, "Sakawan wadana Jawi, kang ginawa Ki Dipatya."

Quadratic Karaton Surakarta script.
Watermarks: VI.
MS. leaves numbered 5–512 + 4 unnumbered pages at MS end. These four pages are misbound and should form the opening pages of the volume.

RP 39 **116b** **(959.822 Yas s)** **Reel 16-24/3; R206/8**

Serat Babad Giyanti dumugi Prayut = Babad Giyanti Wiwit Sultan Mangkubumi Wonten Nguter dumugi Ratu Bendara dhateng Ngayogya

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, [late 19th c.]
i, 622 pp.; 33,5 x 20.5 cm.

History of Java: Surakarta & Yogyakarta, 1757–1762; Giyanti to Prayut

History of Java (1757–1762). Macapat verse. Poem treats the final year of the Giyanti War and the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) that followed upon that conflict. Poem begins with the final struggle of Mangkunagara I against the combined forces of the Surakarta and Yogyakarta karatons along with the Dutch and ends with the departure to Yogyakarta of Ratu Bendara, Mangkunagara I's wife and Hamengkubuwana I's daughter. Opening lines of initial and concluding cantos: (1) Sinom, "Wong Madura wutuh ayam." (2) Pucung, "Ya ta wau, Sultan mangsuli pamuwus." (3) Asmarandana, "Marang Jipang dèrèng kongsi." Penultimate canto, in Pangkur, opens, "Oprup sigra nyandhak talam, isi gelas kang kiwa tengen kupi." Final canto, in Sinom, begins, "Kuneng ta kang sampun éca."

Several hands: Karaton Surakarta Kadipatèn scripts. Note: a number of the first 130 pages of the manuscript have been removed and replaced with younger (corrected) inscription; portions of text on many other of these first 130 pages have been pasted over with corrections.

MS suffers from significant iron-gall ink bleed through, with some perforation.

MS. leaves numbered 1–626; no p.#s 72, 77, 102, and 354–55; p.# 304 x 2.

RP 40 appears to be a copy of this MS, which was in turn transliterated into Latin

script by the staff of the Mangkunagaran Reksapustaka Library (MN 692). See also MN 693, which forms a prose rendering of the poem.

Note: this MS was mistakenly filmed under the target for RP 42, with the correct target filmed after the manuscript.

RP 40 308 Reel 16-24/1
(808.8381 Djo s)

Serat Babad Giyanti dumugi Prayut = Serat Waosan Anyariosaken K.G.P.A. Mangkunagara Memengsahan kaliyan Kangjeng Sultan Ngayugya dumugi Ngayomi dhateng Surakarta, tuwin Nyariosaken Kawontenanipun para Kraman (Turunan saking Serat Lami)

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, [ca. 1955]
Scribe: R.Ng. Dayapangréka
i, 8, 237pp.; 32.5 x 21.3 cm.

History of Java: Surakarta & Yogyakarta, ca. 1757–1762; Giyanti to Prayut

History of Java (ca. 1757–1762). Macapat verse. Poem treats the final year of the Giyanti War and the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) that followed upon the war. Poem opens in Sinom, "Wong Madura wutuh ayam, tan ana ingkang mati gring." The final canto, in Pangkur, begins, "Kuneng ta kang sampun éca." MS appears to be a copy of RP 39; see above for further notes on contents. The present MS (MS. I: 1-8) is provided with an extensive table of contents that includes synopses of cantos. This MS has been transliterated by hand into Latin script by the Mangkunagaran Reksapustaka Library staff (MN 692).

Small, fine cursive Surakarta script.

RP 41 134 Reel 16-24/2
(959.82 Bab b IX)

Serat Babad Prayut = Serat Babad Giyanti Ongka IX

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, [mid 20th c.]
175 pp.; 32.5 x 21.3 cm.

History of Java: Surakarta & Yogyakarta, 1760–1762; Prayut

History of Java (1760–1762). Macapat verse. Poem treats the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) that followed immediately upon the end of the Giyanti conflict. Narrative begins during Pangéran Juru's visit to Surakarta in March 1760 and ends with the departure to Yogyakarta of Ratu Bendara, Mangkunagara I's wife and Hamengkubuwana I's daughter. Opening lines of initial and concluding cantos: (1) Pucung, "Pra tumenggung, Ngayugya gih bagus-bagus." (2) Sinom, "Pangran Juru cinarita." Penultimate canto, in Pangkur, begins, "Uprup sigra nyandhak [t]alam." Final canto, in Sinom, opens, "Kuneng ingkang sampun éca."

MS. leaves double-page numbered, 2–89.
Cursive Surakarta script.

RP 42 116a Reel 16-24/4
(808.8381 Man b X)

Serat Babad Prayut = Serat Babad Giyanti Ongka X = Serat Babad Metawis Jeng Sultan Mangkubumi ingkang Ngakir

Author: R.Ng. Yasadipura I (1729–1803) & R.Ng. Yasadipura II (1756–1844)
Composed Surakarta, late 18th c.
Inscribed: Surakarta, 1832
iv, 490 pp.; 32.6 x 20 cm.

History of Java: Surakarta & Yogyakarta, 1762–1768; Prayut

History of Java (1762–1768). Macapat verse. Poem treats the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran) that followed immediately upon the Giyanti

War. Narrative begins with the departure to Yogyakarta of Ratu Bendara, Mangkunagara I's wife and Hamengkubuwana I's daughter, and ends with the capture of Prabu Jaka. Poem begins abruptly midline in Sinom [1] (beginning of narrative connects with the end of RP 39).

Opening lines of initial and concluding cantos: (2) Asmarandana, "Apan iya durung mari." (3) Pucung, "Iya sukur, lamun kapapag dilanggung." Penultimate canto, in Pucung, begins, "Ngandika ngarum ya ta Pangéran Prabu." Final canto, in Gambuh, opens, "Gugup prasamya kagum, bocah kang lanang papat lumayu."

Inscribed on MS. p. ii: "Kagungan dalem buk serat babad Metawis Jeng Sultan Mangkubumi ingkang ngakir, Rabingulakir Bé nir rasa swaraning rat 1760" (July-August 1832). Copy produced on commission of Pakubuwana VII (r. 1830–1858); see notes on p. iv, "yasan-dalem I.S.K.S. Pakubuwana VII Surakarta."

Quadratic Karaton Surakarta script.

Watermarks: VDL; PRO PATRIA.

Fine tooled leather binding.

RP 43 **117 (959.82 Ser s)** **Reel 84/2; R 212/47**

Serat Babad Giyanti dumugi Prayut = Babad ing Ngayugya

Author: Anonymous

Composed: Yogyakarta, [s.a.]

Inscribed: Yogyakarta, 1819

i, 654 pp.: illuminations; 30 x 18.5 cm.

History of Java: Yogyakarta & Surakarta, 1749–1761; Giyanti to Prayut

History of Java (1749–1761). Macapat verse. This version of Giyanti and Prayut history, composed in Yogyakarta with a Yogyakarta focus, differs from the well-known Yasadipuran rendition. Poem recounts the closing years of the Giyanti War and the Prayut period of marriage politics and intrigue among the three royal courts of Central Java (Surakarta, Yogyakarta & Mangkunagaran). Narrative opens with the beginning of the rebellion and reign of Hamengkubuwana I (r. 1749–1792) and ends with the Sultan's refusal to return his daughter, Ratu Bendara, to her husband Mangkunagara I in Surakarta.

Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Kawuryan kondha mila angawi, kang tinedhak Babad in Ngayugya, kala wiwit nuraté, ari Isnèn Pon iku, tanggalira apan winilis." (2) Durma, "Wus satata gegaman awarna-warna." (3) Mijil, Tan winarna solahirèng dasih." Final canto, in Asmarandana, "Wus dhateng Surakarta di."

Copy begun on 14 Besar Jimakir 1746 (4 October 1819); *sangkala,* "rasa [6] suci [4] pandhita [7] ing bumi [1]" and completed on 28 Sura Alip (17 November 1819); *sangkala,* "pandhita [7] suci [4] swaraning [7] jagat [1]"

Old Yogyakarta script. Frontispiece illuminated in color and gold leaf; illuminated rubrics (*pada* and *pupuh* markers).

The manuscript is very soiled. Leather binding, very tightly sewn.

On MS. p. i it is noted that the present manuscript, "Giyanti seratan Yogya," belonged to Wongsataruna. At MS. end another former owner is mentioned: R.M. Supadipura, putranipun R.T. Ti[r]tanegara ing Kajoran. The Radya Pustaka Museum purchased this manuscript witness from one Wiryasukarta in 1939.

RP 44.0 **131 (959.823 Sur s)** **Reel 84/3; R212/28**

[Babad Sinuhun Swargi Ngayugya kang Kapisan kaliyan Serat Warni-Warni]

Compiled by: Anonymous

Compiled: Yogyakarta, [ca. 1870s-1880s] & Surakarta, 1888

Inscribed: Yogyakarta, [ca. 1870s-1880s] & Surakarta, 1888

iii, 871 pp.; 33.5 x 20.6 cm.

Compilation: History of Java & Piwulang

Compilation of texts: see notes below. MS. p. iii comprises a panegyric to the realm of Yogyakarta, and especially to its *patih.*

Neat cursive Yogyakarta script (MS. pp. 1–858). Surakarta cursive scripts (MS. pp. 861–69)

Watermarks: VDL; PRO PATRIA EENDRAGT MAAKT MAGT.

Fine tooled leather binding.

MS. leaves numbered 1-869; 2 pp. following p. 190 not numbered.

RP 44.1 131 (959.823 Sur s) Reel 84/3; R 212/28

Serat Babad Sinuhun Swargi Ngayugya kang Kapisan = Babad Ngayogyakarta = Babad Giyanti Paliyan Nagari, Damelan Ngayogya

Author: K.P. Suryanagara (1822–ca. 1886)
Composed: Yogyakarta, 1870
Inscribed: Yogyakarta, [1870s-1880s]
MS. pp. 1–851; 33.5 x 20.6 cm.

History of Java: Yogyakarta & Surakarta, 1754–1800

History of Java (1754–1800): Yogyakarta origin and focus. Macapat verse. Following a brief account of the beginning of Mangkubumi's revolt, the narrative opens with the arrival of the Turkish merchants in Batavia and the negotiations for the division of the realm of Mataram. This Yogyakarta-focused history continues through the death of Hamengkubuwana and the succession of his son to the throne of Ngayogyakarta as Hamengkubuwana II in 1792, closing in Jé 1726 (CE 1799–1800). Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Panggagiting gita anujwa ri, Senèn cara Kliwon lèk kasapta."(2) Sinom, "Sawusira tigang dina." The final canto, in Dhangdhanggula, opens, "Kuneng Surakarta kang winarni, kojar Sang Ngaprabu tilar dunya."

The history was composed by K.P. Suryanagara, the youngest child of Hamengkubuwana IV (r. 1814–1822), and is dated 2 Jumadilakir Dal 1799 (29 August 1870); *sangkala,* "trus [9] nawa [9] pandhitèng [7] rat [1]" (MS. p. 1). For a fine introduction to the author, see T. E. Behrend, "The Writings of K.P.H. Suryanagara: Shifting Paradigms in Nineteenth-Century Javanese Thought and Letters." *BKI* 155 (1999): 388–415.

MS. pp. 803–51 comprise a glossary for the text.

RP 44.2 131 (959.823 Sur s) Reel 84/3

Pènget Rarepènipun Sekar Kawi utawi Sekar Ageng

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Yogyakarta, [1870s-1880s]
MS. pp. 852–55; 33.5 x 20.6 cm.

Prosody: Sekar Kawi

Examples of *kekawin* meters.

RP 44.3 131 (959.823 Sur s) Reel 84/3

Pangétang saking Babad Momana tuwin Bab Panjenenganing Ratu awit ing Mamenang

Author: [K.P. Suryanagara]
Composed: [Yogyakarta. s.a.]
Inscribed: Yogyakarta, [1880s]
MS. pp. 855–56; 33.5 x 20.6 cm.

History of Java: Sangkala history

Chronologically-ordered listing of Javanese kingdoms from Purwacarita to Yogyakarta, noting the duration of each realm. Derived from K.P. Suryanagara's *Babad Momana.*

RP 44.4 131 (959.823 Sur s) Reel 84/3

Serat Wuwulang-dalem Ingkang Sinuhun [Kangjeng Sultan] Kapisan

Author: I.S.K.S. Hamengkubuwana I (r. 1749–1792)
Composed: Yogyakarta, 1785
Inscribed: Yogyakarta, [1870s-1880s]
MS. pp. 856–58; 33.5 x 20.6 cm.

Piwulang: Kingship

Short didactic-moralistic poem concerning Javanese kingship: lessons of Hamengkubuwana I to his successor, concerning the ethics of governance. Macapat verse. Composed in Kinanthi meter, the poem opens, "Kaki anom wulang ingsun, pituhokna dèn-nastiti, abot wong mengku nagara." Poem is

dated 9 Rabingulawal Dal 1711 (21 January 1785); *sangkala,* "candraning [1] putra [1] sabdaning [7] ratu [1]."

RP 44.5 131 (959.823 Sur s) Reel 84/3

Ngrèngrèng Pustaka Jatisuséna: Ingkang Kagungan Bandara Radèn Riya Danuasmara

Author: Anonymous
Composed: [Yogyakarta, s.a.]
Inscribed: Surakarta, 1888
MS. pp. 861–67; 33.5 x 20.6 cm.

History of Java: Yogyakarta, 1740s–1880s (Yogyakarta patih)

History of Yogyakarta *patih,* with comments on the quality of their characters and their merit (*condra & labuh*). Macapat verse. The poem opens in Dhangdhanggula, "Awit dadyaning gita winarni." The second canto, in Asmarandana, begins, "Papatih ingkang winarni." Copy or composition completed in Surakarta (see MS. p. 865). At close of poem is a list of Yogyakarta *patih* with notes on the merits of each of them. Text is dated (p. 867) 15 Mulud 1818 (19 November 1888); *sangkala,* "sarira [8] tunggal [1] manggalèng [8] naréndra [1]."

RP 44.6 131 (959.823 Sur s) Reel 84/3

Gonda Sanggama ing Pejah

Author: Anonymous
Composed: [Surakarta; 1888]
Inscribed: Surakarta, 1888
MS. p. 869; 33.5 x 20.6 cm.

Discourse on death

List of various kinds of deaths, dated 20 Rabingulakir Jimakir 1818 (24 November 1888).

RP 45A Uncat. D16 (959.823 Pak s; kotak 43) Reel 172/6

Serat Babad Ngayogyakarta = Babad Pakualam

Author: K.G.P.A. Pakualam I (r. 1813–1829)
Composed: Yogyakarta & Batavia, 1814
Inscribed: [Surakarta, turn of the 20th c.]
ii, 265 pp.; 33.5 x 21 cm.

History of Java: Yogyakarta, 1755–1804

History of Java (1755–1804): Yogyakarta origin and focus. Macapat verse. History was composed by (or on commission of) K.G.P.A. Pakualam, founder of the Pakualaman court. Narrative opens with a disposition on the Giyanti treaty of 1755 and continues on through the installation of A. H. Wiese as Governor General of the Netherlands Indies in 1804. Opening lines of initial and concluding cantos: (1) Asmarandana, "Pandhita raja prajurit, narpa-putra hadiningrat." (2) Sinom, "Sanadyan para bopatya, nusul mring Sokawati." Final canto, in Sinom, begins "Sang Ratu Anom wawrat, risedhengnya pitung sasi." Composition begun 21 Sapar Jimawal 1741 (13 February 1814). The multi-volume text was completed in 1824 (see KS 68).

MS. leaves numbered 1–254; p.# 21 x 2, p.#s 59–68 x 2.

Cursive Surakarta script.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, instructor in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 45–47 Series

SERIES: Serat Babad Ngayogya Sultan Mangkubumi sampun Jumeneng Ngayogya= Serat Pustaka Raja ing Ngayogya = Babad Betawi

Author: K.G.P.A. Pakualam I (r. 1813–1829)
Composed: Yogyakarta & Batavia, 1814–1824
Inscribed: Surakarta, [1897]
Scribe: [K.P.H. Cakranagara]
3 of 4 vols. (Vols. I, III-IV)

History of Java: Yogyakarta, 1755–1804

RP 45 132a (959.823 Ser s) Reel 16-24/5 (missing)

Serat Babad Ngayogya Sultan Mangkubumi sampun Jumeneng

Ngayogya, Nomer I = Serat Pustaka Raja ing Ngayogya I = Babad Betawi
Author: K.G.P.A. Pakualam I (r. 1813–1829)
Composed: Yogyakarta & Batavia, 1814
Inscribed: Surakarta, [in or before 1897]
Scribe: [K.P.H. Cakranagara?]
Vol. I of 4: ii, 207 pp.; 32.5 x 20.5 cm.

History of Java: Yogyakarta, 1755–1789

History of Java (1755–1789): Yogyakarta origin and focus. Macapat verse. History was composed by (or on commission of) K.G.P.A. Pakualam I, founder of the Pakualaman court. Narrative opens with a history of the disposition of Giyanti treaty in 1755 and extends through the Pakepung affair (1789). The text opens in Asmarandana, "Pandhita raja prajurit, narpa putra hadiningrat." Poem is dated 21 Sapar Jimawal 1741 (13 February 1814); *sangkala*, "putra [1] dadi [4] kasudarma munggèng [7] ngarsa [1]." The multi-volume text was completed in 1824 (see KS 68). Compare text with RP 45A and with KS 68.

The present MS formerly belonged to K.P.H. Cakranagara of Surakarta (see colophon on MS. p. ii). On the dating of this MS, see notes to RP 46 and RP 47.

Karaton Surakarta Kadipatèn script.
MS. leaves numbered 1–208; no p.# 144.
This manuscript witness was missing from the Radya Pustaka library in 2011. A copy of the missing MS (MS 309/808.8381 Ser s) is still extant; this mid-twentieth century copy was not filmed by the Surakarta Manuscript Project.

RP 46 **132b** **Reel 16-24/6**
(959.823 Ser s III)

Serat Babad Ngayogya Sultan Mangkubumi sampun Jumeneng Ngayogya, Nomer III= Serat Pustaka Raja ing Ngayogya III = Serat Babad Nitik ing Ngayogya = Babad Betawi
Author: K.G.P.A. Pakualam I (r. 1813–1829)
Composed: Yogyakarta & Batavia, [1814–1824]
Inscribed: Surakarta, [in or before 1897]
Scribe: [K.P.H. Cakranagara?]
Vol. III of 4: ii, 254 pp.; 32.8 x 20.5 cm.

History of Java: Yogyakarta, 1809–1810

History of Java (1809–1810): Yogyakarta origin and focus. Macapat verse. History was composed by (or on commission of) K.G.P.A. Pakualam I, founder of the Pakualaman court. Narrative opens in AJ 1736 (CE 1809) with the dismissal of the Surakarta *patih* R. Adipati Danuningrat and his replacement by R. Adipati Cakranagara and extends up to Dulkangidah Wawu 1737 (December 1810).

Opening lines of initial and concluding cantos: (1) Asmarandana, "Ajar ujum wong métangi, joko myang wong peréwangan." (2) Dhangdhanggula, "Kudhandhangan wau dèn wus alit." Final canto, in Pangkur, begins "Tinata yuda kenaka." Compare text with that of KS 71.

MS formerly belonged to K.P.H. Cakranagara. See p. i, for Cakranagara's signature and the cipher date 29/18/97 [sic]. Karaton Surakarta Kadipatèn script.

RP 47 **132c** **Reel 16-24/7**
(959.823 Ser s IV)

Serat Babad Ngayogya Sultan Mangkubumi sampun Jumeneng Ngayogya, Nomer IV= Serat Pustaka Raja ing Ngayogya IV = Serat Babad Nitik ing Ngayogya = Babad Betawi
Author: K.G.P.A. Pakualam I (r. 1813–1829)
Composed: Yogyakarta & Batavia, [1814–1824]
Inscribed: Surakarta, [in or before 1897]
Scribe: [K.P.H. Cakranagara?]
Vol. IV of 4: i, 238 pp.; 32.7 x 20.8 cm.

History of Java: Yogyakarta, 1811

History of Java (1811): Yogyakarta origin and focus. Macapat verse. History was composed by (or on commission of) K.G.P.A. Pakualam I, founder of the Pakualaman court. Yogyakarta history in 1811: campaign of Ungaran through the early period of the British interregnum.

Opening lines of initial and concluding cantos: (1) Pangkur, "Dyan manut akarya surat." (2) Dhangdhanggula, "Lir gagak sétra mangoswèng jisim." Final canto, in Dhangdhanggula, begins, "Lampahing kréta lir gula milir."

MS formerly belonged to G.K.P.H. Cakranagara; see p. i. At the close of the MS is the cipher date 4/8/27 (=31 December 1897).

Karaton Surakarta Kadipatèn script.

Note: Radya Pustaka MSS. carik 309 and carik 119 (808.8381 Ser s and 959.823 Bab b respectively) comprise later copies of RP 45–47 and were not filmed.

RP 46–47A **145 (959.82272 Pak s)** **Reel 16-26-1; R206/9**

Serat Babad Nitik ing Ngayogya = Babad Betawi = Serat Babad Ngayogya Sultan Mangkubumi sampun Jumeneng Ngayogya, Nomer = Serat Pustaka Raja ing Ngayogya

Author: K.G.P.A. Pakualam I (r. 1813–1829)

Composed: Yogyakarta & Batavia, [1814–1824]

Inscribed: Surakarta, 1901/02

Scribe: Suwonda

i, 428 pp.; 33 x 21 cm.

History of Java: Yogyakarta, 1809–1811

History of Java (1809–1811): Yogyakarta origin and focus. Macapat verse. History was composed by K.G.P.A. Pakualam I, founder of the Pakualaman court. Narrative opens in AJ 1736 (CE 1809) with the dismissal of the Surakarta *patih* R. Adipati Danuningrat and his replacement by R. Adipati Cakranagara and closes in 1811 at the beginning of the British interregnum.

MS comprises part of a history composed by (or on commission of) K.P.A. Pakualam I between 1814 and 1824; see KS 68. Present MS is dated AJ 1831 (CE 1901–02) on its final page. See also RP 45A and RP 45–47. Present manuscript appears to be almost identical to RP 46–47.

Opening lines of initial and concluding cantos: (1) Asmarandana, "Ajar ujum wong métangi, jongka myang wong peréwangan." (2) Pangkur, "Ing wuri Radèn Dipatya, gegiri i mring pangran dipati." Final canto, in Pangkur, begins "Anuju minggu ri Ahad, asrangsrangan kutha geng ing Batawi, wong Inggris ngambang ing laut."

Surakarta Kapatihan script.

MS. paper is very brittle; a number of pages have fallen loose from the binding. MS suffers from iron-gall ink bleed through.

RP 48 **317 (959.82272 Pur I- II-III; kotak 22)** **Reel 84/4; R212/34**

Ngrèngrèng Serat Babad Surakarta I-II-III

Author: R. Panji Purbawardaya

Composed: Surakarta, 1887

Inscribed: Surakarta, 1887

Vols. I-III of 3: 645 pp.; 33 x 20 cm.

History of Java: Surakarta, 1760s–1820s; Dipanagara War

History of Java (ca. 1760s–1820s), Surakarta origin and focus. Macapat verse. Poem opens in Dhangdhanggula, "Tan pantara ngèsthi tyas artati, Respati Manis ping kalih Sapar." The final canto (opening fragment only), in Sinom, begins, "Resadiwirya wus prapta, sakancanira prasami."

Post-Giyanti Surakarta and Yogyakarta histories. The focus of the volume is the Dipanagara War, with the narrative breaking off abruptly just after the battle Winong in which the outnumbered troops of K.P. Kusumayuda defeat the troops of Ali Basah Jayasudarga.

Poem composed on commission of K.G.P. Adipati Anom V ing Surakarta (later to reign as Pakubuwana X) on 2 Sapar Wawu 1817 (20 September 1887); *sangkala*, "timbalannya [7] narpasiwi [1] murtining [8] nungswa Jawi [1]." Attribution of authorship is from a *sandiasma* in the poem's second stanza. MS was presented to Gedhong Sanawilapa (Karaton Surakarta) on 3 Rabingulakir Alip 1827 (1 September 1897). Following examination, the MS was rejected for deposit at the Sanawilapa.

Present manuscript is possibly the

opening volume to an incomplete 14-vol. set of MSS titled *Ngrèngrèng Serat Babad Surakarta* that were also presented to and rejected by the Sanawilapa on the same date. These MSS, detailing activities of the Karaton Surakarta court from 1888–1894, were also commissioned by the future Pakubuwana X and are currently stored in the Karaton Surakarta's Sasana Pustaka library (KS 111-122).

Cursive Surakarta and Karaton Surakarta Kadipatèn scripts.

MS. leaves numbered 1-639; p.#s 60–62 x 2; p. following p. 70 not numbered, p.# 190 x 2.

This manuscript witness is in deplorable condition: many leaves are in fragments that needed to be pieced together for filming.

RP 48B.0 **329** **Reel 168/4;**
(8 x 2.202 Pra c) **R221B/1**

[Babad Nitik Mangkunagaran serta Pèngetanipun R.H. Suryakusuma]

Compiled by: [R.H. Suryakusuma]
Compiled: Surakarta, [ca. 1793–1809]
Inscribed: Surakarta, [ca. 1793–1809]
Scribe: [R.H. Suryakusuma?]
v, 509 pp.; 32.5 x 22.5 cm.

Compilation, history of Java (Mangkunagaran)

Compilation of historical texts from the Mangkunagaran court (late eighteenth-early nineteenth century). Present manuscript appears to have belonged to, and was perhaps compiled by, R.H. Suryakusuma, a son of K.G.P.A. Mangkunagara I; see notes below. Earlier records of the Radya Pustaka identify present manuscript as *Cathetan Warni-warni: Campur-campur.*

Elegant Surakarta script characteristic of the late eighteenth and early nineteenth centuries.

MS inscribed on *dluwang gendhong* ("Ponorogo" bark paper).

Leather binding.

MS. leaves numbered 1–510; p.#s 189–90 x 2, no p.# 233.

MS. pp. i-v and 55–67 reshot on reel 221B, item 1.

RP 48B.1 **329** **Reel 168/4;**
(8 x 2.202 Pra c) **R221B/1**

Serat Babad Nitik Mangkunagaran: Dal 1711 dumugi Éhé 1716

Author: "Carik Wanodya, Prajurit Istri"
Composed: Surakarta, 1791
Inscribed: Surakarta, [ca. 1793]
Scribe: [R.H. Suryakusuma?]
MS. pp. 1-510; 32.5 x 22.5 cm.

History of Java: Surakarta (Mangkunagaran), 1785–1790

Javanese history (31 December 1784–8 May 1790): Mangkunagaran focus and origin. Macapat verse. Daily journal of events in the Mangkunagaran court recorded by a female court-poet/scribe (or court-poets/scribes). Main text appears to be identical to Koninklijk Instituut MS. KITLV Or. 231, cantos 17:1–69:2, which MS is dated 21 Siyam Jimawal 1717 (25 May 1791). See Pigeaud, *Literature of Java* II: 832 and MN 696. The present manuscript thus forms a second witness to the Mangkunagaran *Babad Nitik,* portions of which have been translated into English and analyzed by Ann Kumar ("Record of a Lady Soldier," *Indonesia,* nos. 29–30: May and October 1980). MS opens, in Pangkur, with an account of a New Year's Eve celebration (31 December 1784) at the home of Surakarta's *Uprup*: "Puh pangkur ingkang [sinerat], nagri Sala taun baru [Walandi]."

Note: on MS. p. 84 is the beginning fragment of another Mangkunagaran *babad,* which was commissioned by Mangkunagara I in Sawal Dal 1719 (May 1793). This *babad* treated (or was to have treated) an earlier period (Giyanti struggle). In this fragment, "carik wanodya, prajurit istri" tells of a corps of female troops, numbering sixty women, four of whom were charged by their prince with the writing of this history. The fragment opens, in Dhangdhanggula:

Sinekaran ingkang manidu manis
Ingkang anerat carik wanodya
Prajurit istri golongé
Sawidak kathahipun

Ingkang selir pangran dipati
Kang saking alalana
Sakawan tinuduh
Anerati serat babat
Wulan Sawal taun Dal
Dan sekalani trus tunggal swaraning rat [1719].

Urutipun babad kang tinulis
Wusnya prang Pranaraga satriyan
Saking kathah caritané
Saos ing papanipun urutipun carita nuggil
Nanging séyos korasan
Yekti urutipun
Sampun prang kasatriyan
Pranaraga Jeng Gusti Pangran Dipati
Prang lawan rama susunan.

Notes pertaining to Mangkunagara I's son, R.H. Suryakusuma are sprinkled throughout the text, suggesting that he, or a member of his household, inscribed the MS. See below notes to RP 48B.2

RP 48B.2 **329** **(8 x 2.202 Pra c)** **Reel 168/4; R221B/1**

[Pèngetanipun Radèn Harya Suryakusuma]
Author: [R.H. Suryakusuma?]
Composed: Surakarta, 1793–1809
Inscribed: [Surakarta, 1793–1809]
Scribe: [R.H. Suryakusuma?]
MS. pages sprinkled throughout the MS

History of Java: Surakarta (Mangkunagaran), 1793–1809

Spread throughout the volume are notes (in a hand different from that of the main text) pertaining to the life and career of R.H. Suryakusuma, a son of K.G.P.A. Mangkunagara I. These notes date from Bé 1720 (CE 1793) through Bé 1736 (CE 1809). Among the notes is the copy of a letter from Suryakusuma to his child; the letter is dated 25 Jumadilawal Bé 1736 (9 July 1809); see MS. p. 301.

RP 49 **316 (959.823 Ser s)** **(missing)** **Reel 86/1; R212/29**

Serat Babad Ngayogya Gègèr Sepéhi
Author: Anonymous
Composed: Yogyakarta, [s.a.]
Inscribed: Yogyakarta, [s.a.]
i, 728 pp.; 33.5 x 20.5 cm.

History of Java: Yogyakarta, 1792–1812

History of Java 1792–1812: Yogyakarta origin and focus. Macapat verse. Poem opens in Dhangdhanggula, "Kangjeng Gusti samana nimbali, Radyan Adipati Danureja." Final canto, in Pangkur, begins, "Pan aramé suwara."

Narrative opens with the accession to the throne of Yogyakarta of Hamengkubuwana II (r. 1792–1812 & 1826–1828) and extends through the sacking of the Karaton Yogyakarta by the British and Hamengkubuwana III's accession to the throne on 5 Jumadilakir Alip 1739 (16 June 1812); *sangkala*, "trus [9] mantri [3] saptèng [7] wong [1]."

Colophon reads, "Kagungan-dalem anyariosaken jumeneng dalem Ingkang Sinuhun kaping kalih dumugi Ingkang Sinuhun kaping tiga."

Cursive Yogyakarta script.

MS. leaves numbered 1–728; no p.#s 21, 91, 455, 670–71; p.#s 296, 304, 617 and 669 x 2.

MS. pp. 96–97 reshot on reel 212, item 29.

MS missing from the Radya Pustaka library in 2011.

RP 50 **135 (959.823 Sur s)** **Reel 16-26/2; R16-37/7**

Serat Babad Bedhahipun Karaton Ngayogyakarta
Author: R.T. Suranagara
Composed: Yogyakarta, 1870
Inscribed: Yogyakarta & [s.l.]; 1886 & [s.a.]
Scribe: R.T. Danunagara & others
i, 103, 316 pp.; 31.3 x 20 cm.

History of Java: Yogyakarta, 1792–1813

History of Java (1792–1813): Yogyakarta focus and origin, in two parts. Macapat verse. MS. composed by R.T. Suranagara

upon his promotion to the office of Bupati Kliwon Pamajegan in Ngayogyakarta. Poem is dated 7 Sawal Jé 1798 (10 January 1870); *sangkala,* "ngèsthi [8] trus [9] swaraning [7] rat [1]." Part one of the present manuscript was inscribed by R.T. Danunagara, Bupati Anom Wadana Surakarsa ing Kadipatèn (Yogyakarta). Danunagara dates the copy 30 Sura Bé 1816 (29 October 1886); *sangkala,* "retèng [6] bumèsthi [1/8] tunggal [1]." Part two is inscribed in several hands.

Part one opens with the accession to the throne of Yogyakarta of Hamengkubuwana II (r. 1792–1812 & 1826–1828) and continues to 1807. Text begins in Sinom: "Srinata ingkang wasita, nalika awit tinulis." The second canto, in Pucung, begins, "Yèn karsanya, tuwan idelèr puniku." The final canto of part one, in Dhangdhanggula, opens, "Kinèn cènthèl atur mring sang aji, pamundhuté karsa Sri Naréndra."

Part two opens with the dismissal of R. Adipati Danuningrat as *patih* in Surakarta and continues through the sacking of the Karaton Yogyakarta by the British, the accession of Hamengkubuwana III (r. 1812–1814), and the capitulation of the Karaton Surakarta to Raffles' ultimatum leading to the signing of the treaty of 4 August 1812. The opening canto of Part II begins in Mijil, "Wijiling lana muja semèdi." The final canto, in Durma, begins, "Wong Sepéhi Benggala yudakenaka, kya patih para niyaka, tan asaguh yèn agulanga jurit."

Manuscript is inscribed in several hands. MS. I: 1-103, in a cursive Yogyakarta script in the hand of R.T. Danunagara. MS. II: 1–316 in several cursive hands of possible Yogyakarta provenance.

Note: KS 72–73 comprise copies of this MS.

Watermarks (MS. II only): VDL; PRO PATRIA EIUSQUE LIBERTATE; Eerve Wymuller; CONCORDIA RESPARVAE CRESCUNT.

MS. leaves numbered: MS. I: 1–102; p.# 94 x 2. MS. II: 1-316. Note: MS. II filmed in correct order, but leaves are misbound as follows: (a) 1-91; (b) 116–39, (c) 92–115, (d) 140–316.

MS. pp. 1–55. reshot on reel 16-37, item 7.

RP 51 **148** **(959.82272 Ser s)** **Reels 207/4 & 16-26/3; R16-37/8**

Serat Babad Surakarta: Pakubuwana IV = Babad Nitik Ngayogya Prang Inggeris

Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [late 19th c.]
Scribe: Puspasudarma
ii, 443 pp.; 33.5 x 21 cm.

History of Java: Surakarta, 1809–1812; Court of Pakubuwana IV; Bedhah Yogya

History of Java (1809–1812): insider history of the Karaton Surakarta, with special focus on events surrounding the sacking of the Karaton Yogyakarta by the British in 1812 and the consequent domestication of the Karaton Surakarta. Macapat verse.

Narrative opens with a discussion in the Yogyakarta palace on the August 1809 inauguration in Sala of the office of colonial minister (as opposed to the old *uprup*) and continues with a history, written from the perspective of the Karaton Surakarta, of both Javanese kratons during the turbulent times of the Daendels administration of Java and the early years of the British interregnum. The final portion of the MS details the consequences suffered by the court, and especially several courtiers, of the Karaton Surakarta after Raffles discovered the palace's secret correspondence with Hamengkubuwana II on the subject of the cooperation of the two courts in resistance to the British. The July 1812 arrest and forced march to Semarang of Pakubuwana IV's *patih,* R.A. Cakranagara (who was married to one of Sunan's sisters), are detailed, as are both the piteous laments of his wife and the remarkably swift return to good spirits that she enjoys. Narrative closes just a little over two weeks before Raffles and Pakubuwana IV's signing of the treaty of 4 August 1812 that would form the foundation for high colonialism in nineteenth-century Surakarta.

Opening lines of initial and concluding

cantos: (1) Sinom, "Ri sedheng kacinarita, Kangjeng Sultan ing Mantawis." (2) Pangkur, "Gantya ingkang cinarita, nunggil taun nenggih nagari Betawi." (3) Pucung, "Saangkatnya saking Kaléca Sang Prabu, sakathahing bala." Penultimate canto, in Dhangdhanggula, begins, "Dinten malem Saptu ingkang wanci." Final canto, in Asmarandana, opens "Tan winarni wonten margi, Kyapatih anulya prapta."

Cursive Surakarta script characteristic of the late nineteenth century.

First page damaged. MS. leaves numbered 1-443; pp. 3–4 missing. MS. leaves are misbound as follows: (a) 1–286, (b) 295–306, (c) 287–94.

MS is extremely fragile: the paper is brittle with a number of breaks.

Complete MS reshot, reel 207, item 4; MS. pp. 1-70 also reshot on reel 16-37, item 8.

RP 52 79 (923.1 Atm s) Reel 16-26/4

Serat Suluk Aspiya

Author: R.M. Atmasutirta
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta: [late 19th c.]
i, 113 pp.; 33 x 20.7 cm.

History of Java: Surakarta, ca. 1810s; Biography: Pakubuwana IV; Islam, tasawuf: suluk; Piwulang: kingship & statecraft

Poem in two parts: the first part concerns an episode in Pakubuwana IV's life, that is, his quest for the perfect knowledge of kingship; the second part comprises the Sufi teachings of K.P.H. Kusumadilaga, the author's grandfather. See notes below.

1. *Serat Suluk Aspiya* (MS. pp. 1–70).

Biographical text on an episode in the life of Pakubuwana IV (r. 1788–1820); *suluk* literature. Macapat verse: eight cantos. Poem opens in Dhangdhanggula: "Rarasing tyas lir niyat mamanis, dénirarsa murwèng srining raras, masalah ing rahsa reké." The second canto, in Mijil, begins, "Praptèng jawi wau Sri Bupati." Final canto, in Pangkur, opens, "Mangkana ta cinarita, tindakira sang nata tansah." Attribution of authorship from a *sandiasma* in the poem's opening stanza.

Always flanked by his loyal patih, Sasradiningrat II (in office 1812–1846), Pakubuwana IV (r. 1788–1820) embarks on a quest for the perfect knowledge of kingship. After first consulting the *santri* Kyai Jamsari and Kyai Minhad, the king visits Mangkunagara II (r. 1796–1835) to learn from him about his teacher, one Sayid Aspiya (apparently an itinerant Arab). Thereafter the king receives the teachings of the supernaturally-endowed and markedly rude Aspiya, who shows him no deference. Sayid Aspiya directs the king to the native Javanese sage Kyai Sayang for the ultimate teachings. The king and his patih go to the simple hut of the impoverished Kyai Sayang, whom they find smoking opium attended by his beautiful wives. When Kyai Sayang upbraids the king for his intrusion and refuses to receive him, the king orders his men to surround and burn Kyai Sayang's house – along with his entire household. The poem climaxes with Kyai Sayang's teachings from the fire. Following the saint's death, Pakubuwana IV retires to the palace, apparently to compose his renowned *Wulang Rèh. (Wulang Rèh* is usually dated 1809, however; so it was composed several years before Sasradiningrat was installed as patih). The Sufi teachings of Kyai Minhad, Sayid Aspiya, and Kyai Sayang belong to the genre of *suluk* literature.

2. *Piwulang Darmawasita* = *Serat Wasita Mulya* (MS. pp. 69–113).

Suluk literature: Sufi song in macapat verse. Poem opens in Dhangdhanggula, "Boten saking dora pambudi." The poem comprises the teachings of the author's grandfather (*éyang*), B.K.P. Kusumadilaga Tinjamaya (d. ca. 1882), delivered the morning after performing as dhalang (the *lakon* he presented was *Dorawéca*). These teachings appear to have formed Kusumadilaga's final testament. Kusumadilaga was a renowned dhalang

and literatus in mid to late nineteenth-century Surakarta. He was the son of K.P.H. Mangkubumi I and therefore a grandson of Pakubuwana III. A significant portion of these Sufi teachings take the form of wayang similes.

Compare MS with MN 262, KS 76, and RP 53.

Cursive Surakarta script.

RP 53.0 34 (923.1 Atm k) Reel 16-26/5

[Serat Suluk Aspiya tuwin Riwayatipun R.M.Ng. Harjadipraja] = Serat Kyai Sayang

Author: R.M.Ng. Harjadipraja
Compiled: Surakarta, 1923
Inscribed: Surakarta: 1923
Scribe: R.M.Ng. Harjadipraja
i, 88 pp.; 20.5 x 16 cm.

Compilation: Javanese history

Compilation of two texts: see notes below. Cursive Surakarta script in a style that was prevalent during the reign of Pakubuwana X. Lined paper.

MS. leaves double-page numbered, 1–42; single-page numbered, 43–46

RP 53.1 34 (923.1 Atm k) Reel 16-26/5

Serat Suluk Aspiya

Author: R.M. Atmasutirta
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1923
Scribe: R.M.Ng. Harjadipraja
MS. pp. 1–42; 20.5 x 16 cm.

Javanese history: Surakarta, ca. 1810s; Biography: Pakubuwana IV; Islam, tasawuf: suluk; Piwulang: kingship & statecraft

Biographical text on an episode in the life of Pakubuwana IV (r. 1788–1820); *suluk* literature. Macapat verse: eight cantos. A history of Pakubuwana IV's quest for mystical knowledge. See notes to RP 52.1 above. Attribution of authorship from a *sandiasma* in the poem's opening stanza. Compare text to MN 262, KS 76, and RP 52.

The poem opens in Dhangdhanggula: "Rarasing tyas lir niyat mamanis, dénirarsa murwèng srining raras, mas'alah ing rahsa reké." Final canto, in Pangkur, begins, "Mangkana ta cinarita, tindakira sang nata tansah."

RP 53.2 34 (923.1 Atm k) Reel 16-26/5

[Riwayatipun R.M.Ng. Harjadipraja]

Author: R.M.Ng. Harjadipraja
Composed: Surakarta, 1923
Inscribed: Surakarta: 1923
Scribe: R.M.Ng. Harjadipraja
MS. pp. 43–46; 20.5 x 16 cm.

Biographical notes on a Surakartan courtier

Brief notes in macapat verse on the career of R.M.Ng. Harjadipraja, especially on his reception of a medal (*bintang*) from Pakubuwana X on the occasion of the king's 64th birthday celebration (21 Rejep Alip 1851 = 31 March 1921). Poem dated 16 Siyam Jimawal 1852 (2 May 1923). Compare text with RP 110.1.

RP 54 300 (808.8381 Ser s) Reel 16-26/6; R 206/10

Serat Babad Pakubuwana ingkang kaping VI

Author: Anonymous
Composed: [Surakarta; late 19th c.]
Inscribed: [Surakarta?, early 20th c.]
Scribe: Sumardi
180 pp.; 34 x 21 cm.

History of Java: Karaton Surakarta, 1829–1861; Biography: Pakubuwana VI

History of Java: Karaton Surakarta royal family (1829–1861); Pakubuwana VI's exile to Ambon. Macapat verse. The narrative, which for the most part chronicles Pakubuwana VI's domestic life, opens about one year prior to his exile and continues through his death in Ambon in 1849. The final twenty pages of the MS comprise a concise history of the Karaton Surakarta up to the accession to the throne of Pakubuwana VI's son, as Pakubuwana IX in 1861. Edwin Wieringa has written a

marvelous study of this text (*Babad Bangun Tapa: De Ballingschap van Pakubuwana VI op Ambon 1830–1849* [Ph.D. dissertation Leiden University, 1994]). Text is preceded by a copyist's preface that includes a caveat on the contemporary danger of abandoning Javanese knowledges and being completely overcome by the new and attractive foreign (i.e., modern Western) knowledge.

Copy was begun on Tumpak, Sura, Éhé (June 1929); *sangkala*, "sirna [0] sat [6] bebayèng [8] janma [1]"and completed on 30 September 1929 (end cipher date). Copyist signs his name by *sandiasma* in the poem's final stanza.

Opening lines of initial and concluding cantos: (1) Kinanthi, "Kinontha kanthi sebdyayu."(2) Dhangdhanggula, "Madibrongta puspitaning tulis."(3) Asmarandana, "Tangèh langen ing pra wèstri." The penultimate canto, in Kinanthi, begins, " Para putra sami mudhun, wus nitih prau mekoci." The final canto, in Dhangdhanggula, opens, "Amangsuli caritané nguni."

Compare text with that of KS 80.

Cursive script.

MS. pp. 19–11, 32–33, 166–67 reshot on reel 206, item 10.

RP 55 287 (808.8 Ser s) Reel 16-26/7

Serat Nah Kuwi = Serat Babad Pakubuwana ingkang kaping VI

Author: Anonymous
Composed: [Surakarta, late 19th c.]
Inscribed: Surakarta, 1954
Scribe: R.M. Jayasayana
108 pp.; 21 x 17 cm.

History of Java: Karaton Surakarta/Ambon, 1837; Biography: Pakubuwana VI

History of Pakubuwana VI during his exile in Ambon (1837). Macapat verse. Narrative of Pakubuwana VI' s experiences in Ambon, focusing upon his courtship of and marriage to the Chinese girl, "Nah Kuwi." For an analysis of this portion of the *Bangun Tapa* text, see J. Anthony Day, "Meanings of Change in the Poetry of Nineteenth-Century Java" (unpublished PhD Dissertation, Cornell University: 1981). See also Wieringa's *Babad Bangun Tapa*.

Opening lines of initial and concluding cantos: (1) Dhandhanggula, "Ri Setu Kliwon manitrèng manis."(2) Pangkur, "Sang Nata sampun busana, apan nenggih angagem cara Landi."(3) Gambuh, "Wau ta Sang Aprabu, duk miyarsa aturé pinatu." Penultimate canto, in Durma, begins, "Ya ta wau kocapa ing rèsidhènan, dhawuhing wong Kumpeni." Final canto, in Gambuh, begins, "Ya ta rèsidhènipun, aparéntah budhalaken gupuh."

Present manuscript is a copy of a MS belonging to one R. Tarjan Adijaya, which MS was dated 18 November 1911. Jayasayana began this copy on 1 Jumadilakir 1885 (5 February 1954) and completed it on 27 Jumadilakir 1885 (3 March 1954).

Cursive Surakarta script.

RP 56 125 (959.82 Jay s) Reel 16-26/8

Serat Babon Babad Madura = Serat Babad Madura

Author: R. Kapitan Jayèngrana
Composed: Surakarta, 1839
Inscribed: Surakarta, 1862
Scribe: H. Purbanagara
i, 134 pp. 34 x 21.2 cm.

History of Java: Karaton Surakarta, 1834–1835; Pakubuwana VII marriage; Kusumayuda

History of Java (1834–1835): Pakubuwana VII's marriage to a Madurese princess. Macapat verse. A history of the mission to fetch the bride of Pakubuwana VII from Madura. The mission was led by the king's brother, K.G.P.A.A. Kusumayuda. Poem was composed by Jayèngrana, whom Kusumayuda ordered to come along on this mission for the express purpose of commemorating it in verse. Narrative also includes the moralistic teachings (*piwulang*) of Pakubuwana VII to his children and an account of the infatuation of two Dutch girls with two of Kusumayuda's sons who had accompanied him on the mission.

This 120-canto poem opens in

Dhangdhanggula: "Giyuh ing tyas, dènnya mrih mamanis, mudhadama paksa ambeg guna." The final canto, in Sinom, begins, "Radyan Kapitan Jèngrana, nglampahi dhawuh ing gusti."

Copy by Purbanagara was completed on 4 Rabingulakir Dal Kunthara (sic) 1791 (29 September 1862); *sangkala,* "temen [1] trus [9] pandhita [7] aji [1]." Cf. MN 219 (also copied by or for H. Purbanagara in 1862), KS 81, and RP 57.

Cursive Surakarta script characteristic of the mid nineteenth century.

Tooled leather binding; the MS. paper is foxed.

Note seal of "Pangeran Poerbanegoro Kolonel Komendar" on MS. p. 1.

RP 57 126 (959.8241 Jay s) Reel 16-26/9; R206/11

Serat Babad Madura

Author: R. Kapitan Jayèngrana
Composed: Surakarta, 1839
Inscribed: Surakarta, [late 19th c.]
i, 121 pp. 33.2 x 20.5 cm.

Javanese history: Karaton Surakarta, 1834–1835; Pakubuwana VII marriage; Kusumayuda

History of Java (1834–1835): marriage of Pakubuwana VII to a Madurese princess. Macapat verse. MS is probably a copy of RP 56 to which it appears identical, except for the closing date. See notes above. Cf. also MN 219 and KS 81.

Fine Karaton Surakarta Kadipatèn script. MS. pp. 1–4 reshot on Reel 206, item 11.

RP 58 7 (923 Ser s) Reel 16-26/10

Serat Nitik Bayunan

Author: Anonymous
Composed: Surakarta, 1911
Inscribed: Surakarta, [1911]
ii, 18 pp.; 20.8 x 17 cm.

History of Java: Surakarta & Banyumas; Genealogical biography: G.K.R. Pembayun (1825–1917)

Karaton Surakarta history: biographical and genealogical notes concerning G.K.R. Pembayun (1825–1917), eldest and virginal daughter of Pakubuwana VII. Macapat verse. The genealogical notes trace her maternal ascendants from Madura and Banyumas. Known as G. Sekar Kedhaton in her youth, Ratu Pembayun had aspired to succeed her father to the throne of the Karaton Surakarta. She was the first love of Pakubuwana IX, and his inspiration for the composition of a number of lyric poems and dances (*bedhayan*). In her old age, Ratu Pembayun was renowned for her mystical and ascetic practice (including staring at the sun, a practice that resulted in her blindness). Composed in Sinom, the poem opens, "Jeng Srinata kaping sapta, pramèswariné kekalih." Poem is dated 13 Dulkangidah Wawu 1841 (5 November 1911); *sangkala,* "tyas [1] suci [4] kaèsthi [8] luhung [1]."

Karaton Surakarta Kadipatèn script.

RP 59 310 (392.5 Kro k) Reel 16-26/11

Serat Babad Krama-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana kaping Sanga ing Nagari Surakarta Hadiningrat: Awit Panyengker dumugi Ngaben Sima

Author: R. Atmadikara
Composed: Surakarta, 1865–1866
Inscribed: Surakarta, 1885 (or earlier)
Scribe: R. Cakradirja?
ii, 1, 170, 1 pp.; 30 x 19 cm.

History of Java: Karaton Surakarta, 1865–1866; Pakubuwana IX's marriage

History of Java (1865–1866): wedding of Pakubuwana IX. Macapat verse. Poem opens in Sinom, "Rinenggèng sekar srinata, agyanira Sang Narapati, Pakubuwana kaping sanga." The final canto, in Dhangdhanggula, begins, "Kongsi mèh telas urubing agni, ingkang baris prasamya angucap."

The text commemorates the marriage of I.S.K.S. Pakubuwana IX to Bendara Radèn Ajeng Kustiyah (wayah-dalem Pakubuwana VIII) on 16 Rejep Jimakir 1794 (4 December 1865). Its narrative recounts the ceremonies

in great detail, beginning with the early preparations for the wedding that started on 6 September 1865, to the king's first 35-day birthday celebration that took place on 2 January 1866, about a month after the wedding. For an illuminating discussion of portions of this poem, see John Pemberton, *On the Subject of "Java"* (Ithaca: Cornell University Press, 1994).

The author R. Atmadikara held the rank of Urdenas Gerji (tailor) in the Karaton Surakarta. Composition, nearly contemporaneous with the events recorded, began on 15 Jumadilawal Jimakir 1794 (5 October 1865); *sangkala,* "dadi [4] trus [9] sabdanirèng [7] ratu [1]" and was completed on 29 Jumadilawal Alip 1795 (9 October 1866); *sangkala,* "tata [5] trus [9] sabdaning [7] ratu [1]." Despite the evident alacrity of his composition, the poet explains what he describes as the overlong amount of time it took him to complete his composition in the poem's final lines: "sinambi anèng jro pura, marma kalangkung lami, ya ing pambabarira." Cf. KS 85.

Note poem's title in the form of a scrambled anagram at volume's end: "se ba kra da ing si un jeng su nan u su kang nu kang lem ma bat rat; ma si ben nga gi mu du ker nyeng pa ta wi ha."

On MS. p. ii is the signature of Harya Purbanagara. On the unnumbered leaf at volume's end is the a note indicating that the MS was inscribed by Radèn Cakradirja, "kaserat déning Radèn Cakradirja kaecap ing dinten Suma Manis tanggal kaping 1886 (86 crossed out) Maret 1885"; the hand differs from that of the main body of the text.

Cursive Surakarta script characteristic of the mid-late nineteenth century.

Watermarks: VDL; CONCORDIA RESPARVAE CRESCUNT.

MS. leaves double-page numbered, 1–85.

Cover is decorated with images of flowers, hot air balloons, and dirigibles.

(Note: Radya Pustaka MS. Carik 304, a copy of the present MS, was not filmed.)

RP 60 290 (923.5 Dir d) Reel 16-26/12

Serat Dhirilaksita

Author: [K.R.A. Sasradiningrat IV, 1847–1925]
Composed: Surakarta, [1889]
Inscribed: Surakarta, 1954
Scribe: Jayasayana
185 pp.; 33.5 x 21.5 cm.

Karaton Surakarta history, 1847–1887; Biography: Sasradiningrat IV

Biography of Kangjeng Radèn Adipati Sasradiningrat IV (1847–1925), with a focus on his personal and social experiences, but also with note of his career. Prose. Sasradiningrat was the founder of the Radya Pustaka Museum and served as Surakartan *patih* from 1890 to 1916, during the reigns of Pakubuwana IX and Pakubuwana X.

Although there is no attribution of authorship, the title (*dhirilaksita* roughly translates as "narrative of the self") along with the tone and the content of the narrative form evidence that the present manuscript is Sasradiningrat's autobiography; it is, however, an autobiography that is written in the third person. The text covers the period from 1847–1887 and therefore concerns the period prior to Sasradiningrat's promotion to the office of the *patih* of the Karaton Surakarta; much of the narrative concerns his domestic life. This autobiography provides a fascinating picture of the author's complicated family life and of his intimate relations with Dutch colonials in and around Surakarta. In addition to opening a window on his own domestic life, Sasradiningrat's narrative also provides considerable insider history concerning the financial entanglements of Surakartan nobility and the Dutch colonials, along with insider history of the Karaton Surakarta royal family during the reign of Pakubuwana IX. Of special note is a narrative detailing both the death of Pakubuwana IX's queen in 1887 and the controversies surrounding the succession of her rival as queen only a month

later. Following the main text are brief chronological notes on Sasradiningrat IV's milestones from his appointment as *wakil patih* in 1889 to his death in 1925.

Copy is dated 14 August 1954.

Cursive Surakarta script.

MS. leaves numbered 1–186; no p.# 44.

RP 61 18 (910.4 Pra p) Reel 16-26/13

Palapuring ing Panitra Nalika Dhèrèk Pangarsa Tedhak Madura

Author: R.M.Ng. Prajakintaka

Composed: Surakarta & Madura, 1936

Inscribed: Surakarta & Madura, 1936

21 pp.; 21 x 16.7 cm.

Biographical notes: K.P.H. Hadiwijaya, 1936; Travel writing

Prose journal of a trip to Madura undertaken by K.P.H. Hadiwijaya in January 1936. Hadiwijaya was a son of Pakubuwana X; he was the head of the Radya Pustaka Museum at the time of this trip. The journal was kept by the prince's traveling companion, R.M.Ng. Prajakintaka.

Cursive Surakarta script.

RP 62 83b (959.2 Ser s) Reel 86/2

Serat Sejarah Urun Wijining Karaton: Carangan Sajarah-dalem = Serat Sajarah Urut Wijining Karaton Wiwit Ki Ageng Tarup: Awaton saking Serat Sajarah Parisawuli

Author: R.M.T. Ronggawarsita (1867–196?)

Composed: Surakarta, ca. 1950

Inscribed: Surakarta, ca. 1950

iii, 64 pp.; 33 x 20.5 cm.

Karaton Surakarta genealogy

Genealogy of twentieth-century Karaton Surakarta kings. Prose. MS. leaves double-page numbered, 1–32. "New" Karaton Surakarta script.

1. [*Sajarah Putra lan Garwa Pakubuwana X*] (MS. pp. 1-9). Listing of the wives and children of Pakubuwana X.
2. [*Sajarah Putra lan Garwa Pakubuwana XI*] (MS. pp. 10–12). Listing of the wives and children of Pakubuwana XI.
3. *Sajarah Juru Martanèn* (MS. pp. 12–15).
4. *Sajarah-dalem saking Simawalèn* (MS. pp. 15–16).
5. *Sajarah-dalem saking Hadiwijaya Séda Kaliabu* (MS. pp. 17–19).
6. *Sajarah-dalem saking Mangkubumèn* (MS. pp. 20–21).
7. *Sajarah-dalem saking Matahunan* (MS. pp. 22–32).

RP 63 83a (929.2 Kar s) Reel 86/3

Serat Sajarah Urun Wijining Karaton: Wiwit Ki Ageng Tarub Peputra Rara Nawangsih Kagarwa Radèn Bondhankajawan, dumugi Kangjeng Gusti Pangéran Adipati Harya Mangkunagara ingkang kaping IV Peputra Kangjeng Ratu Pakubuwana, Pramèswari-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana ingkang kaping Sadasa

Author: R.Ng. Karyarujita = R.M.T. Ronggawarsita (1867–196?)

Composed: Surakarta, 1913

Inscribed: Surakarta, 1951

iii, 50 pp.; 33 x 22 cm.

Karaton Surakarta genealogy & dynastic history

Genealogy of Karaton Surakarta kings, with concise dynastic history: from Kyai Ageng Tarub to K.G.P.A.A. Mangkunagara IV, whose daughter was queen to Pakubuwana X. Macapat verse. Copy of RP 64; see notes below.

"New" quadratic Karaton Surakarta script.

RP 64 86 (929.2 Kar s) Reel 86/4

Serat Sajarah Urun Wijining Karaton: Wiwit Ki Ageng Tarub Peputra Rara Nawangsih Kagarwa Radèn Bondhankajawan, dumugi Kangjeng Gusti Pangéran Adipati

Harya Mangkunagara ingkang kaping IV Peputra Kangjeng Ratu Pakubuwana, Pramèswari-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana ingkang kaping Sadasa

Author: R.Ng. Karyarujita = R.M.T. Ronggawarsita (1867–196?)
Composed: Surakarta, 1913
Inscribed: Surakarta, 1913
i, 87 pp.; 32 x 20.5 cm.

Karaton Surakarta genealogy & dynastic history

Genealogy of Karaton Surakarta kings, with concise dynastic history: from Kyai Ageng Tarub to K.G.P.A.A. Mangkunagara IV, whose daughter was queen to Pakubuwana X. Macapat verse. Poem is dated 15 Sura Éhé 1844 (14 December 1913); *sangkala,* "dadi [4] suci [4] samadyaning [8] bumi [1])."At the time of composition, the author held the office of mantri garap in the office of the Radya Pustaka Museum.

Opening lines of initial and concluding cantos: (1) Dhangdhanggula, "Dadi suci samadyaning bumi, hari Dité Pahing wuku Makdal." (2) Asmarandana, "Gantya kang [p]inurwèng kawi, Mas Panjawi ing santenan." The final canto, in Kinanthi, opens, "Mangsuli caritèng ngayun, Dyan Mas Sudira ing nguni."

Cursive Surakarta script.

RP 65 78 (929.3 Ser s) Reel 86/5

Serat Sajarah Karaton Surakarta

Author: Anonymous
Composed: Surakarta, [ca. 1898]
Inscribed: Surakarta, [ca. 1898]
134 pp.; 32.5 x 20.5 cm.

Karaton Surakarta genealogy

Genealogies of Karaton Surakarta kings. Prose. Cursive Surakarta script.

1. *Sajarah Panengen* (MS. pp. 1–22). "Right" genealogy from the Prophet Adam to the queen of Pakubuwana II.
2. *Sajarah Pangiwa* (MS. pp. 23–125) "Left" genealogy from the Prophet Adam to Pakubuwana X, with a listing of his children recording their birthdates. Last entry is dated AJ 1828 (CE 1898).
3. *Sajarah saking Karang Lo* (MS. pp. 125–27).
4. *Sajarah saking Madura* (MS. pp. 127–34).

RP 65B Uncat. (959.82272 Sej s) Reel 177/5

Sajarah-dalem Parisawuli: Karaton Surakarta

Author: Anonymous
Composed: Surakarta, [mid 19th-mid 20th c.]
Inscribed: Surakarta, late 19th c., 1935–1937 & mid 20th c.
335 total pp.; 35 x 22.5 cm & 35 X 45 cm.

Genealogy of Central Javanese royalty

Genealogies of Central Javanese kings and nobility: Surakarta, Yogyakarta and the Mangkunagaran principality. Compendium of MSS inscribed in multiple hands on various papers. Most of the MSS comprise official Radya Pustaka documents dating from the late 1930s.

1. *Sajarah-dalem Parisawuli: Karaton Surakarta* (MS. I: 1–71 & MS. II: 1–138). Genealogical charts in traditional swirling *parisawuli* ("a single ear of rice") form. Charts were copied ca. AJ 1866–1868 (CE 1935–1937).
   a. *Sajarah Panengen* (MS. I: 1–71). "Right" genealogy from Nabi Adam through the Islamic prophets and saints up to the Demak period: 35 genealogical charts.
   b. *Sajarah Pangiwa* (MS. II: 1–138). "Left" genealogy from Sang Hyang Nurasa through the Hindu deities, ancient and mythic Javanese heroes and kings, Mataram kings, Kartasura kings, and post-Giyanti Central Javanese rulers up to I.S.K.S Pakubuwana VI (r. 1823–30; d. Ambon 1849), I.S.K.S. Hamengkubuwana

III (r. 1810–1814), and K.G.P.A.A. Mangkunagara II (r. 1796–1835). In addition, there are also genealogical charts for Madurese rulers, as well as for important Central Javanese noble families, including the Yasadipuran-Ronggawarsitan *pujongga* lineage (MS. II: 123–26). 67 genealogical charts.

2. *Sajarah-dalem Parisawuli: Jenggala tuwin Majapahit* (MS. III: 1–16). Genealogies of the ruling families of the ancient kingdoms of Jenggala and Majapahit. 8 genealogical charts in *parisawuli* form.
   Karaton Surakarta Kadipatèn script characteristic of the late nineteenth century. MS paper is extremely brittle. Some charts were reconstructed by the microfilm editor.

3. [*Sajarah-dalem Parisawuli*] (MS. IV: 25 loose sheets. Genealogical charts for the Karaton Surakarta in *parisawuli* form. Various hands. A number of the charts are in fragments; some charts were reconstructed by microfilm editor.

4. *Sajarahipun Empu Kajat Jatiwisésa* (MS V: 1–4). two genealogical charts in *parisawuli* form for Empu Kajat Jatiwisésa.

5. *Sajarah-dalem Karaton Surakarta* (MS. VI:1–14). Genealogical notes tracing the multiple lines of descent of Surakarta kings. MS. paper is extremely brittle, with parts of the MSS in fragments that were reconstructed by microfilm editor.

6. *Cathetan Salsilah: Karaton Surakarta* (MS VII: 71 loose pages). Miscellaneous genealogical and historical notes, most of which pertain to the royal family of the Karaton Surakarta. Various hands, with some material in typescript.

RP 66 85 (929.2 Ser s) Reel 221B/11

Sajarah-dalem Parisawuli = [Sajarahipun para Nabi]
Author: Anonymous, by commission of Pakubuwana VII
Composed: Surakarta, reign of Pakubuwana VII (1830–1858)
Inscribed: Surakarta, mid-late 19th c.
Scribe: see notes below.
78 pp.; 33.5 x 22 cm.

Karaton Surakarta genealogy; Genealogy of the Islamic prophets

Genealogies of the Islamic prophets and saints: genealogical charts in the sinuous traditional *parisawuli* ("a single ear of rice") form, with notes. "Right" history: ancestors of Surakarta kings.
Small spiky Karaton Surakarta Kadipatèn script: possible Ronggawarsita autograph.

RP 67 212 (929.2 Ser s) Reel 222/1

Sajarah-dalem Parisawuli
Author: Anonymous
Composed: Surakarta, [mid 19th c. & early-mid 20th c.]
Inscribed: Surakarta, [turn of the 20th c. & ca. 1940]
47 pp.; 32.5 x 21.5 cm.

Karaton Surakarta genealogy; Karaton Surakarta patih

1. *Serat Sajarah Parisawuli Wiwit Radèn Lembu Peteng* (MS. pp. 1-35). Genealogies of Surakarta kings. Genealogical charts in traditional *parisawuli* ("a single ear of rice") form: R. Lembu Peteng of Majapahit to I.S.K.S. Pakubuwana V (r. 1820–1823).

2. *Pratélanipun para Papatih: Wiwit Nagari Demak dumugi Karaton-dalem Surakarta* (MS. pp. 36–45). Notes, including genealogical notes, pertaining to Pepatih-dalem from the patih of fifteenth-century Demak through K.R.M.T. Yudanagara, wakil pepatih-dalem under I.S.K.S. Pakubuwana XI in 1940. Prose.

Cursive Surakarta script. Entries concerning the court of Pakubuwana XI are in a different hand from that of the remainder of the MS.

RP 68 **33 (923.1 Sej s)** **Reel 16-26/16**

Sajarah-dalem Ingkang Sinuhun Pakubuwana ingkang kaping Sakawan
Author: Anonymous
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [late 19th c.]
iii, 24 pp.; 20.3 x 16.3 cm.

Karaton Surakarta genealogy: descendants of Pakubuwana IV & Pakubuwana VII

Listing of the children of Pakubuwana IV (r. 1788–1820) (MS. pp. 1–22) and of the children of Pakubuwana VII (r. 1830–1858) (MS. pp. 23–24).

MS. formerly belonged to Pangéran Harya Natabrata II (d. 1892; grandson of Pakubuwana V and brother-in-law of Pakubuwana IX).

Cursive Surakarta script.

RP 69 **13** **Reel 16-26/17**
(missing) **(959.82272 Pet p)**

Pethikan Serat Sejarah Putra-dalem Ingkang Sinuhun Pakubuwana kaping IV
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [turn of the 20th c.]
18 pp.; 21 x 16.5 cm.

Karaton Surakarta genealogy: descendants of Pakubuwana IV

Listing of the children of Pakubuwana IV (r. 1788–1820). Cursive Surakarta script.

This manuscript was missing from the Radya Pustaka library in 2011.

RP 70.0 **94** **Reel 16-26/18;**
(297.95982 Wan s) **R206/13**

[Klempakan: Murtining Tunggal]
Compiled by: Anonymous
Compiled: Surakarta, [1945]
Inscribed: Surakarta, [1945]
87, 7 pp.; 33.2 x 20.5 cm.

Compilation

Compilation of two texts, along with miscellaneous notes: see below. Various Surakarta scripts.

MS. I: 6, 14, 20, 22–30, 62 are blank; MS. II is bound into volume front to back.

MS. pp. I: 6–7 reshot on reel 206, item 13.

RP 70.1 **94** **Reel 16-26/18;**
(297.95982 Wan s) **R 206/13**

Serat Murtining Tunggal
Author: Wanabaya, with Sasrakartana and Wiratirta
Composed: Surakarta, [1935]
Inscribed: Surakarta, [1935]
MS. I: 1–21; 33.2 x 20.5 cm.

Islam, tasawuf: suluk

Suluk literature: Javano-Islamic moralistic and mystical speculations. Prose and macapat verse. Text appears to be a draft for the introductory issue of *Kalawarti Murtining Tunggal*. In the introductory section of the text are notes concerning the approach of *windu Adi* [likely AJ 1867 = CE 1936].

RP 70.2 **94** **Reel 16-26/18**
(297.95982 Wan s)

[Serat Sajarah-dalem Karaton Surakarta: Pakubuwana XII]
Author: Anonymous
Composed: Surakarta, [1945]
Inscribed: Surakarta, 1945
MS. I: 31–61 & 63–87; 33.2 x 20.5 cm.

Karaton Surakarta genealogy: Pakubuwana XII

Genealogy of Surakarta kings to Pakubuwana XII (1925–2004; r. 1945–2004). Prose. Text lists the children of Pakubuwana X and Pakubuwana XI. It then traces multiple lines of descent from: Juru Martanèn, Pathi, Hadiwijaya Kaliabu, Mangkubumèn, and Matahunan. MS dated 18 Ruwah Éhé 1876 (29 July 1945). I.S.K.S. Pakubuwana XI died on 1 June 1945, and was succeeded by his son R.M.G. Suryo Guritno, who ascended to the throne as Pakubuwana XII on 12 July 1945. Although Suryo Guritno was one of Pakubuwana XI's younger sons, he was his only son by the

king's second (and only then-living) queen. Text inscribed in duplicate.

RP 70.3 94 (297.95982 Wan s) **Reel 16-26/18**

[Cathetan Warni-warni]
Author: Anonymous
Composed: Surakarta, [ca. 1932]
Inscribed: Surakarta, ca. 1932
MS. II: 1–7 (bound into volume back to front); 33.2 x 20.5 cm.

Spirit world; Correspondence; Cultural committees

1. *Pratélan Asma lan Ancasing Panutan ingkang Maringi Papadhang ing Jaman Rumpil.* Notes concerning tutelary spirits who provide light in dark times.
2. *Namaning para Pajagèn lan Réncangipun ingkang Gadhah Daya Pyambak-pyambak miturut Dhasaring Pangacasipun.* Further notes on tutelary spirits and their powers.
3. [*Anggota Panitya: Antawisipun Taun Masèhi 1932*]. Notes on membership of cultural committees in Surakarta in 1932, including the Komité Ronggawarsitan that was responsible for composing the pujongga's three-volume biography, *Babad Cariyos Lelampahanipun Suwargi Radèn Ngabèhi Ronggawarsita* (Surakarta: Marsch, 1931–33).
4. Penciled notes (letter) in Dutch, dated 1932.

RP 71 209 (929.2 Ser s) **Reel 16-27/1; R 206/14**

Serat Sejarah Melik
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: [Surakarta, early 20th c.]
i, 128 pp.; 32.5 x 21 cm.

Karaton Surakarta genealogy; Karaton Surakarta pusaka

Genealogies of Surakarta kings and *patih*: to Pakubuwana X and Sasradiningrat IV. Prose. Explicating the choice of title, *Sejarah Melik* (or "Darkly Flickering Genealogies"), the author notes: "Mila punika nama *Sejarah Melik* sabab sadaya sajarah boten dipunmélokaken kakung putri ing kina-kina namung kasamar" (MS. p. 63).

1. [*Sajarah Panengen*] (MS. pp. 1–14). "Right" descent from Adam to Sunan Ampeldenta.
2. [*Sajarah Pangiwa*] (MS. 14–52). "Left" descent from the Indic deities to Pakubuwana X.
3. [*Sajarah para Pepatih-Dalem*] (MS. pp. 59–63). Genealogies of *pepatih-dalem*, from 17th century Mataram to 20th century Surakarta, culminating in K.R. Adipati Sasradiningrat IV, who served as *patih* to Pakubuwana IX & X, 1890–1916.
4. [*Sajarah Ratu Surakarta saking Pengging*] (MS. pp. 59–63). Surakartan royal genealogy from Pengging (via Pajang).
5. [*Cathetan tumraping Watu Karaton saking R. Adipati Sasradiningrat Sumaré Ngimagiri*] (MS. pp. 63–64.) Notes passed down through the family of Pepatih-dalem Surakarta concerning named/titled stones (*watu*) in the royal regalia and their locations in the Karaton Surakarta. These notes were collected from (or compiled by) Sasradiningrat IV (d. 1925 and buried in Imagiri). The manuscript is damaged, rendering some lines illegible.

Coarse cursive script. The paper is very dark.
MS. leaves double-page numbered, 1–64.
MS. pp. 52–56 reshot on reel 206, item 14.

RP 72 112 (929.2 Ser s) **Reel 16-26/19**

Serat Sajarah Matahunan tuwin Surabaya
Author: Anonymous
Composed: Surakarta, [early 20th c –1945]
Inscribed: Surakarta, [early 20th c. – 1945]
i, 35, 2 pp.; 34.5 x 21.5 cm.

Karaton Surakarta genealogy; Karaton Surakarta history, 1945; Surakarta Patih

Genealogy of Surakarta *patih* of the Sasranagara lineage, with historical notes.

History of Sasradiningrat IV, Jayanagara, and Sasradiningrat V.

1. *Sajarah Matahunan* (MS. pp. 1–28). Genealogies of *pepatih-dalem* of the Karaton Surakarta: early eighteenth century (reign of Pakubuwana I) to 1945 (reign of Pakubuwana XII). Text includes narrative notes, with dates, on the careers of *pepatih* for the reigns of Pakubuwana IX, Pakubuwana X, and Pakubuwana XI. On MS. p. 28 is a copy of Pakubuwana XII's proclamation of 27 October 1945 concerning the forced retirement of K.R. Adipati Sasradiningrat V.
2. *Sajarah Surabaya* (MS. pp. 31–33). Prose genealogy of Karaton Surakarta *patih* from R. Jayalengkara to R. Ngantèn Wiryadipura (mother of K.R. Adipati Sasranagara, who served 1866–1887, and therefore grandmother of K.R. Adipati Sasradiningrat IV).

Cursive Surakarta scripts. MS. p.# 30 is blank.

RP 73 **101 (808.543 Pam p)** **Reel 16-27/2**

Serat Pambekanipun Nata Binathara ing Tanah Jawi

Author: Anonymous
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, [ca. 1870s-1880s]
i, 187 pp.; 32.5 x 20 cm.

Dynastic history (Pustaka Raja); Candra nata

Prose dynastic history from the Ronggawarsitan *Pustaka Raja* tradition, with a focus on the characters of Javanese kings from the wayang king Prabu Abiyasa of Ngastina (solar 665) to Prabu Bratana of Majapahit (solar 1283). Compare with KS 3 and with MN 411 & MN 412.

Karaton Surakarta Kadipatèn script.

RP 74A **97 (8 x 2.2 Ron s; kotak 50)** **Reel 16-28/20**

Serat Raja Kapa-Kapa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, [1873–74]
Scribes: Unknown + notes by M.Ng. Prajapustaka (= Ki Padmasusastra)
77 pp.; 34 x 21 cm.

Court administration; Court ranks and titles; Karaton Surakarta land administration

Treatise on Javanese court organization, titulature, duties of courtiers, etiquette, ceremony, justice, etc. Macapat verse. Authorship of the prototype text is attributed to Raja Kapa-Kapa, *patih* of the Javanese kingdom of Galuh, in the solar year 989). See Pigeaud notes describing KITLV OR 254 (*Literature of* Java II: 834).

Poem opens in Dhangdhanggula meter, "Kang pinurwa wahyaning murawi, mèt riwayat pémutaning kuna, kinarya tutuladané, wadyabala sawegung, ngawruhana wajibing dasih, dènnya suwitèng nata, tataning palungguh, duk nguni panganggitira, Patih Raja Kapa-kapa Mendangkawit, wiwiting tanah Jawa." Canto 2, in Asmarandana, begins, "Amarna rèh kang palupi." Penultimate canto, in Pangkur, opens, "Silang sambuting ngukara." Final canto, in Dhangdhanggula, begins, "Tataning wadyabala geng alit."

Copy is dated Jimakir 1802 (CE 1873–74); *sangkala*, "nembah [2] muksa [0] pandhita ji [7 + 1] maharjèng Surakarta [1]."

Cursive Surakarta script.

Appended at MS end are notes, in another hand, with a series of questions concerning land administration in late nineteenth-century Surakarta. The notes specify the number of *jung* in Sokawati under the authority of the Karaton Surakarta. These notes were copied by M.Ng. Prajapustaka; no date.

MS is in extremely fragile condition.

RP 74 **105 (332.1 Ser s)** **Reel 16-27/4**

Serat Wadu Aji

Author: Anonymous
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [mid-late 19th c.]
176 pp.; 33.5 x 21 cm.

Court administration; Court ranks and titles; Karaton Surakarta land administration

Prose treatise on Javanese court and land administration.

1. Treatise on court titles and positions in ancient times (*ing jaman kina*) and in nineteenth-century Surakarta
2. Discussion of Javanese land administration from the reign of Prabu Jayabaya in Kedhiri (ninth century "solar") to Pakubuwana VII's accession to the throne of the Karaton Surakarta in AJ 1758 (CE 1830). Among other things, text discusses the Javanese units of population and land measure (*cacah* and *lungguh*) and reviews the duties of royal officials in court and countryside.

Compare text with MN 412.2 and KS 198.1.

Karaton Surakarta Kadipatèn script.
Watermark: PRO PATRIA.

RP 75 **108 (390.95982272 Pak s)** **Reel 16-27/5**

Serat Tatakrama Ingkang Sinuhun Pakubuwana kaping VII: Wawaton Kalenggahan, Sasebutan, Agem-Ageman, Upacara, Pangawasa, Wawenang utawi Padamelanipun punapadéné Pakurmatanipun para Putra-Santana-Dalem Ageng-Alit sarta Abdi-Dalem Miwit Papatih Sapangandhap dumugi Demang, Patedhan-Dalem Swargi I.S.K.S Pakubuwana VII dhumateng Kangjeng Tuwan Komasaris Pan Nès Kala ing Taun Éhé 1780 utawi Taun Wlandi 1852

Author: I.S.K.S. Pakubuwana VII (1796–1858; r. 1830–1858)
Composed: Surakarta, 1852
Inscribed: Surakarta, [early 20th c.]
16 pp.; 34 x 21.5 cm.

Karaton Surakarta administration, ranks and titles, etiquette (hormat)

A codification of Karaton Surakarta rules pertaining to ranks and titles, duties, dress, and ceremonial markers of rank and respect for members of the royal family and courtiers. Prepared by Pakubuwana VII in 1852 on commission of the colonial official Komisaris J. F. W. van Nes.

Cursive Surakarta script.

RP 75B **Uncat. D3 (390 Pak s)** **Reel 177/6**

Serat Tatakrama Ingkang Sinuhun Pakubuwana kaping VII: Wawaton Kalenggahan, Sasebutan, Agem-Ageman, Upacara, Pangawasa, Wawenang utawi Padamelanipun punapadéné Pakurmatanipun para Putra-Santana-Dalem Ageng-Alit sarta Abdi-Dalem Miwit Papatih Sapangandhap dumugi Demang, Patedhan-Dalem Swargi I.S.K.S Pakubuwana VII dhumateng Kangjeng Tuwan Komasaris Pan Nès Kala ing Taun Éhé 1780 utawi Taun Wlandi 1852 = Adhel Ingkang Kaparingaken dhumateng Kangjeng Tuwan Komasaris Pan Nès

Author: I.S.K.S. Pakubuwana VII (1796–1858; r. 1830–1858)
Composed: Surakarta, 1852
Inscribed: Surakarta, [late 19th c.]
9 pp.; 34.5 x 21.5 cm.

Karaton Surakarta administration, ranks & titles, etiquette (hormat)

A codification of Karaton Surakarta regulations pertaining to ranks and titles, duties, dress, and ceremonial markers of rank and respect for members of the royal family and courtiers. Prepared by Pakubuwana VII in 1852 on commission of the colonial official, Komisaris J. F. W. van Nes.

Karaton Surakarta Kadipatèn script.

Manuscript is from the legacy of R.M.Ng. Dutadipraja instructor at the Radya Pustaka *dhalang* school and *komisaris* of the museum.

RP 76 **74 (390 Ser s)** **Reel 16-27/3**

Serat Wawaton Tatakrama Tembung Kadhaton

Author: Anonymous

Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [late 19th c.]
i, 59 pp.; 33 x 20.7 cm.

Court regulations; Court ranks and titles, etiquette (hormat); Language: Javanese, usage

Prose treatise on the specific rules governing speech, movement, ceremonial marks of rank, dress, and signs of respect (*sembah*) pertaining to various ranks of the Karaton Surakarta royal family and various ranks of their retainers. Rules of address and seating for various ranks of colonial officials are also noted. This detailed manual includes a discussion of the special vocabulary used in palace speech, with examples of usage. The text also details the different forms that royal audiences take and the specific rules governing meetings between kings (i.e., of Surakarta and Yogyakarta). The text discusses the divine sources of royal authority (*wahyu nurbuwah, wahyu kukumah, wahyu milayah*) and the nature of ideal kingship and ideal service by retainers. Composition of the original rules are attributed to Patih Raja Kapa-Kapa on commission of Prabu Sindhula of the kingdom of Galuh in the solar year 989, which rules were then emended by Sultan Agung in the early seventeenth century. The final portion of the text outlines the history of changes in these rules from the time of Pakubuwana II (r. 1726–1749) to Pakubuwana IV (r. 1788–1820). At MS close it is noted that the rules created during the reign of Pakubuwana IV (r. 1788–1820) remain in force "up to today."

Language and style suggest that this treatise may have been composed by R.Ng. Ronggawarsita.

Compare text to similar texts, MN 542 and KS 198.2.

Manuscript was the gift of R.Ng. Jayadarsana, Kaliwon Gandhèk, who acquired the MS. (or its prototype) from his father-in-law, R.Ng. Ronggawarsita (see MS. p. i).

Cursive Surakarta script.

MS. suffers from iron-gall ink bleed through, with some page perforation.

RP 77 75b Reel 16-24/6
(351.00312 Ser s)

Serat Adhel

Compiled by: Anonymous
Compiled: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, [turn of the 20th c.]
Scribe: Sukarja, Pamagang Kantor Radya Pustaka
i, 96 pp.; 33.2 x 20.5 cm.

Compilation: Karaton Surakarta regulations, ranks & titles, etiquette (hormat)

Compilation of twelve texts pertaining to regulations governing court titles, duties of courtiers, dress, ceremonial markers of respect, etc. in the Karaton Surakarta. Prose.

Compare text with KS 201 and MN 568.

Various hands: Cursive Surakarta scripts, Surakarta Kapatihan script, and Karaton Surakarta script associated with the court of Pakubuwana X.

MS. p.# 30 is blank.

1. *Angger-Anggeranipun I.S.K.S. Pakubuwana IV, 3 Siyam 1723 [2 Maret 1797]* (MS. pp. 1–3). Regulations issued by Pakubuwana IV in 1797 governing the behavior of Dutch officials (*wadya bala Kumpeni*) and other foreigners within the Karaton Surakarta.

2. *Wawaton Kalenggahan, Sasebutan, Agem-Ageman, Upacara, Pangawasa, Wawenang utawi Padamelanipun punapadéné Pakurmatanipun para Putra-Santana-Dalem Ageng-Alit serta Abdi-Dalem Miwit Papatih Sapangandhap dumugi Demang, Patedhan-Dalem Swargi I.S.K.S Pakubuwana VII dhumateng Kangjeng Tuwan Komasaris Pan Nès Kala ing Taun Éhé 1780 utawi Taun Wlandi 1852 = Adhel Ingkang Kaparingaken dhumateng Kangjeng Tuwan Komasaris Pan Nès* (MS. pp. 3–17). A codification of Karaton Surakarta rules pertaining to ranks and titles, duties, dress, and ceremonial markers of rank and respect for members of the royal family and courtiers. Prepared by Pakubuwana VII in 1852 on commission of the colonial official Komisaris J. F. W. van Nes. Prose.

3. *Sebutan, Ageman tuwin Upacaranipun para Putri* (MS. pp. 18–19). Karaton Surakarta regulations pertaining to women of the court: ranks and titles, duties, dress, and ceremonial markers of respect. Prose.

4. *Asli sarta Jujulukipun para Ageng* (MS. pp. 20–22). Rules governing hereditary titles: male and female descendants of kings in the Surakarta royal house. Prose.

5. *Cathetan ingkang Dèrèng Wonten ing Buk, Magépokaken Tatakrama utawi Adat ingkang sampun Kalampahan, saking Ènget-Èngetanipun Abdi-dalem Sepuh-Sepuh* (MS. pp. 23–29). Customary, hitherto unwritten, regulations governing behavior in the Karaton Surakarta. The text includes a description of a customary audience at court: Pepatih-dalem K.R.A. Sasradiningrat IV (in office, 1890–1916) before Pakubuwana X. Prose

6. *Undhang-Undhang Awisan-Dalem I.S.K.S. Pakubuwana IV, 5 Jumadilawal Éhé [21 Januwari 1790]* (MS. pp. 31–39). Regulations issued by I.S.K.S. Pakubuwana IV in 1790 concerning prohibitions on dress, ceremonial markers of respect, sounding of special gamelan ensembles, etc.

7. *Angger-Angger ing Papangkatan, I.S.K.S. Pakubuwana Amangkurat ing Kartasura* (MS. pp. 40–56). Regulations concerning hereditary court titles for the royal family and court retainers in the Karaton Kartasura. Regulations said to obtain in the late seventeenth century during the reign of Amangkurat II (r. 1677–1703).

8. *Serat Wawaton Tatakrama Yasan-Dalem I.S.K.S. Sultan Agung Prabu Anyakrakusuma ing Mataram* (MS. pp. 57–64). Regulations governing behavior and language use in the Mataram court during the reign of Sultan Agung (1613–1645). Text is said to comprise Sultan Agung's emended version of the ancient *Serat Raja Kapa-Kapa.*

9. *Serat Paramasésa* (MS. pp. 64–69). Treatise on the duties and stations of court retainers in the Karaton Surakarta.

10. *Serat Mahakrama* (MS. pp. 69–78). Regulations governing language use and ceremonial markers of respect (e.g., *sembah*) among members of the Karaton Surakarta royal family and court retainers.

11. *Serat Mahésatata* (MS. pp. 79–92). Regulations governing ceremonial markers of respect, dress, movement, etc. among retainers at the Karaton Surakarta. Concise history of the formal and ceremonial regulations of Javanese karaton from Galuh (tenth century "solar") to early nineteenth-century Surakarta. Definitions of court titles.

12. *Serat Mahapuwara* (MS. pp. 92–96). Regulations governing the use of hereditary titles within the Karaton Surakarta royal family during the reign of Pakubuwana IV (1788–1820).

RP 78 75a Reel 16-27/7
(351.00312 Ser s)

Serat Adhel = [Serat Adhel Jaman I.S.K.S. Pakubuwana X]

Author: Anonymous
Composed: Surakarta, [ca. 1893–1939]
Inscribed: Surakarta, [early 20th c.]
i, 11, 3, 13 pp., 35 x 21.5 cm.

Court regulations: Ranks and titles, etiquette (hormat)

Regulations governing titulature in the Karaton Surakarta during the reign of I.S.K.S. Pakubuwana X (r. 1893–1939).

Cursive Surakarta script: Kapatihan-Radya Pustaka.

MS suffers from iron-gall ink bleed through with some perforations. Paper is brown and very brittle.

1. [*Adhel: Jaman Pakubuwana X*] (MS. I: 1–11). Regulations governing the use of hereditary titles among members of the Karaton Surakarta royal family and court retainers, especially those retainers who marry daughters of the Sunan. Text opens with a review of royal titulature, beginning with that in the *Serat Raja Kapa-Kapa.*

2. *Tatanan Radya Pustaka* (MS. II: 1–3). Notes concerning titles among Surakarta *pepatih* and retainers at court. Penciled notes.
3. [*Pegadring Paheman Radya Pustaka: 17 Oktober 1920*] (MS. III: 1–4). Meeting at the Radya Pustaka Museum on 17 October 1920, chaired by R.M.A. Wuryaningrat, including the report of Prajakintaka on titulature in the Karaton Surakarta.
4. [*Bab Sasebutan Karaton Surakarta serta Tatanan Pamanggih*] (MS. III: 5–13). Notes on titulature among members of the Karaton Surakarta royal family and court retainers. Notes concerning protocol of meetings between museum staff and members of the royal family.

RP 79 2 (342.02 Pra p) Reel 16-27/8

Pranatan Warni-Warni tumrap para Abdi-Dalem

Composed: Surakarta, 1866–1919
Inscribed: Surakarta, [ca. 1920]
Scribe: Mangunsuwita
i, 93 pp.; 16.5 x 10 cm.

Court regulations: Karaton Surakarta, including hormat rules

Pocket-sized compendium of (mostly *hormat*) regulations for abdi-dalem of the Karaton Surakarta during the reign of Pakubuwana X; the compendium was likely produced to be carried on one's person as a manual. The regulations concern behavior, movement, dress, titles, duties, seating arrangements, absences, delivery of letters etc. Although most of the regulations pertain to behavior at court, also included are rules pertaining to behavior at receptions (*jagong*) at the residences of colonial officials (e.g., at the home of the Resident). Most of the regulations are dated, with attribution to the issuing official. The regulations were issued during the reign of I.S.K.S. Pakubuwana X (1893–1939), with the exception of Reg. 624 concerning dress, which was issued by K.R.A. Sasranagara in 1866. Text opens (MS. pp. 3–8) with regulations concerning procedures for requesting leave from duties in the Karaton; these regulations are dated 8 Sawal Jimakir 1826 (12 March 1897) and are signed by, "Purwadiningrat, Jayaningrat, Harjadipura, Bratadipura, Sujanapura, Purwadipura, Martadipura, Suradipura."

At volume's end (MS. pp. 93–94) are the copyist's signature and statements signed by Karaton officials Prajalukita and Bawasastra attesting to the fidelity of the copy.

Inscribed on cover: "Purbadipuran."

Lined paper that is brown with age. MS. suffers from iron-gall ink bleed through, with some perforations. Scribal style is one that was prevalent at the court of Pakubuwana X.

MS. leaves numbered 1–94; no p.# 33.

RP 80.0 298 (808.838102 Bun b) Reel 16-27/9

[Klempakan: Lampah-Lampah Sowanipun Pepatih-Dalem lsp.]

Compiled: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
i, 39 & i, 99 pp.; 34 x 21.5 cm.

Compilation

Compilation of five texts, most of which pertain to matters of protocol and ceremony in the Karaton Surakarta.

Various Surakarta scripts.

Lined notebook paper.

RP 80.1 298 (808.838102 Bun b) Reel 16-27/9

Lampah-Lampah Sowanipun Pepatih-Dalem = Tatakrama Kapatiyan

Author: Anonymous
Composed: Surakarta [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
MS. I: 1–21; 34 x 21.5 cm.

Court protocol

Protocol governing the behavior of the *patih* in audience before the Susuhunan in various circumstances: Garebeg, king's birthday, coronation jubilee, Monday and Thursday audiences, tiger fights,

etc. Prose. Also included are copies of Kapatiyan correspondence, with examples of appropriate *adangiyah*, and a copy of a report to the colonial Resident dated Éhé 1804 (1875) concerning *hormat* privileges of Pepatih-dalem.

RP 80.2 298 Reel 16-27/9
(808.838102 Bun b)

Pémut Pranatan Karsa-Dalem Angangkat Pangéran Harya Yudanagara Dados Pepatih-Dalem [25 Maret 1912]
Author: Anonymous
Composed: Surakarta [1912]
Inscribed: Surakarta, [early 20th c.]
MS. I: 22–30; 34 x 21.5 cm.

Court protocol

Account of the ceremony promoting P.H. Yudanagara to the office of *patih* of the Karaton Yogyakarta (K.R.A. Danureja VIII) on 25 March 1912. Prose.

RP 80.3 298 Reel 16-27/9
(808.838102 Bun b)

Pranatan Lampah-Lampahipun Jumeneng-Dalem IS.K.S. Pakubuwana X [30 Maret 1893]
Author: Anonymous
Composed: Surakarta,1893
Inscribed: Surakarta, [early 20th c.]
MS. I: 22–30; 34 x 21.5 cm.

Karaton Surakarta ceremony; Court protocol

Protocol detailing the coming coronation ceremony of Pakubuwana X, scheduled for 30 March 1893; this detailed agenda was prepared on 25 March of the same year. Prose.

RP 80.4 298 Reel 16-27/9
(808.838102 Bun b)

Pangupadosipun Sekar Wijayakusuma Dal 1823
Author: Anonymous
Composed: Surakarta,1893
Inscribed: Surakarta, [early 20th c.]
MS. I: 38–39; 34 x 21.5 cm.

Court protocol

Description of the mission to fetch the flower Wijayakusuma from Pulo Bandhung in Dal 1823 (CE 1893–94), the year following the coronation of Pakubuwana X in Jé 1822. Prose. The flower is an important item in the royal regalia; the mission to fetch it is a customary part of the extended coronation ceremonies for kings of the Karaton Surakarta.

RP 80.5 298 Reel 16-27/9
(808.838102 Bun b)

Cariyos Prabu Mundhingsari ing Pajajaran = [Pustaka Raja Wasana]
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta,[mid 19th c.]
Inscribed: Surakarta, [early 20th c.]
MS. II: 1-99, bound in volume back to front; 34 x 21.5 cm.

Pustaka Raja history: Wasana

Fragment from Ronggawarsita's *Pustaka Raja Puwara–Wasana*. Prose. Legendary history of Java in the late middle period (*wasana*): lunar years 1244–1248. Narrative focuses on the adventures of Prabu Mundhingsari, king of Pajajaran, together with those of Prabu Déwanjali, king of Pengging, and his son Radèn Puspanjali.

RP 81 356 Reel 16-27/10
(959.82272 Ser s)

Serat Nitik Keprajan
Author: R.Ng. Ronggawarsita (1802–1873) & other unknown authors
Compiled: Surakarta,1879–80
Inscribed: Surakarta, 1957
Scribe: R.Ng. Dayapangréka
iii, 177 pp.; 33.5 x 21.5 cm.

Karaton Surakarta history, lore, ceremony, etiquette.

Compilation of prose texts that for the most part concern Karaton Surakarta history, lore, ceremony and etiquette; authorship of most of the texts is attributed

to the *pujongga* Ronggawarsita. Text is preceded by a table of contents (MS. pp. ii-iii).

Text includes (MS. pp. 1–49) an introduction to, and synopsis of Ronggawarsita's *Pustaka Raja*. This introduction forms a concise history of Java for the Javanese years 1 to 1794 (to CE 1865), beginning with the first peopling of Java by colonization by Rum (Turkey) in the year 1, and continuing through the marriage of Pakubuwana IX to R. Aj. Kustiyah, mother of the future a Pakubuwana X. On MS. p. 1 is inscribed, "Serat cariyos ing tanah Jawi punika awit Radèn Ngabéhi Ronggawarsita andamel cariyos teturunan saking serat kropak, seratanipun buda tembung kawi."

Text also includes a rendition of Ronggawarsita's *Poncaniti* (MS. pp. 52–61), which comprises lists of the Javanese kings and their *patih, jaksa, pujongga* (from Déwatacengkar to Pakubuwana IX), and Dutch colonial officials (uprups, residents and assistant residents of Surakarta along with Governors General of the Indies).

The remainder of the text forms a compendium of what may be considered useful information for a court retainer of the late nineteenth century, including, among other matters: notes concerning Surakartan lands (including lands surrendered to the Dutch); notes concerning salaries (in cash and in land) to Karaton Surakarta *sentana* and *abdi-dalem*; regulations for *abdi-dalem* at the Kartasura court; notes on the creative productions (*wayang, gendhing,* saddles, etc.) of Pakubuwana IV; excerpts from portions of Ronggawarsita's *Pustaka Raja Purwa* that contain useful lore (including notes on the *ruwatan* ceremony); notes concerning the administration of justice in Surakarta; history of the founding of Surakarta; names and specific duties of corps of *abdi-dalem prajurit* and descriptions of the banners of each of these corps; notes on gates and structures inside the Karaton Surakarta; notes concerning the care of horses (*katuranggan*); notes on keris forms (*dhapur dhuwung*); examples of forms of Karaton Surakarta correspondence (*adangiyah*); notes concerning medals (*bintang-bintang*) from the time of Mataram through the reign of Pakubuwana IX (1861–1893); notes on the history and lore of *pusaka* cannon in the Karaton Surakarta.

This MS, copied at the Radya Pustaka by R.Ng. Dayapangréka and dated 1957, comprises what appears to be a second-generation (?) copy of the original MS, which was compiled in Surakarta in AJ 1809 (CE 1879–80). The first generation copy, MS 143 carik (by Atmasutirta, ca. 1935?), was in a highly deteriorated state and could not be filmed; this MS, which was assigned the code 959.82272 Ser s in the early 1990s is now stored in kotak 21. A note on its cover reads: "buku punika sampun risak sanget. Kula aturi maos tedhakanipun kémawon."

Very small cursive Surakarta script, Kepatihan style.

P.# 59 is blank.

RP 82 25 (394.4 Riw r) Reel 16-27/11

Riwayat Kembang Wijayakusuma sarta Labuhan Pangageman tuwin Jakat-Dalem Bokor Mas

Author: Anonymous
Composed: Surakarta,[s.a.]
Inscribed: Surakarta, [s.a.]
Scribe: R.Ng. Dayapangréka
i, 23 pp.; 20.5 x 16 cm.

Court protocol

Karaton Surakarta ceremony: collection of prose texts. Surakarta Kapatihan script.

1. *Riwayat Sekar Wijayakusuma* (MS. p. 1–3). History of the mystical flower, Sekar Wijayakusuma, and its connection with Javanese kingship.
2. *Lampah-Lampah Pamaringipun Jakat-Dalem Bokor Mas dhumateng Abdi-Dalem Radèn Pangulu* (MS. pp. 1a -3a). Description of the king's annual presentation of the Islamic poor-tax.
3. *Pangupadosipun Sekar Wijayakusuma* (MS. pp. 4–7). Agenda for a mission to fetch Sekar Wijayakusuma from Pulo

Bandhung. The flower is an important item in the royal regalia; the mission to fetch it is a customary part of the extended coronation ceremonies for kings of the Karaton Surakarta .

4. *Bab Anglabuh Ageman-Dalem* (MS. pp. 8–18). Prose notes concerning the Karaton Surakarta *labuhan* ceremony, that is, the casting away of material items (mostly textiles and clothing) associated with or worn by the king) at the specified sacred sites: Brosot, Dalepih, Redi Merapi, Redi Lawu, and Guwa Kawedhusan.

5. *Pralambangipun Para Nayaka 16: Jaman Kartasura* (MS. pp. 19–20). Short cryptic descriptions of the characters of sixteen high courtiers in eighteenth-century Kartasura.

RP 83 **11 (394.4 Ser s)** **Reel 16-27/12**

Serat Memulèn
Author: Anonymous
Composed: Surakarta,[mid 19th c.]
Inscribed: Surakarta, [turn of 20th c.]
i, 10 pp.; 21 x 16 cm.

Offerings

Prose guide detailing offerings to be made on the occasion of aristocratic wedding ceremonies. The specific offerings are detailed for various ancestral spirits; these include the Islamic prophets (*para wali, para nabi*) and the royal ancestors of Surakartan kings (to Pakubuwana IX). Notes on MS. p. 1 indicate that this guide (or rather its prototype) was the one used by the Surakartan *patih* R. Adipati Sasradiningrat IV (in office 1890–1916) from the time he was still in his childhood home "Wiryadiningratan"up to "the present." Sasradiningrat's father was known as Wiryadiningrat prior to his appointment as *patih* R.A. Sasranagara in 1866; at the time of his father's promotion, Sasradiningrat was nineteen years old.

Lined paper. Surakarta Kapatihan script.

RP 84 **73 (614.6 Tem t)** **Reel 16-27/12**

Sadranan ing Karaton Surakarta
Author: Anonymous
Composed: Surakarta,[late 19th c.]
Inscribed: Surakarta, [turn of 20th c.]
6 pp.; 34.5 x 21.5 cm.

Offerings

Ledger book detailing the provision of Karaton Surakarta offerings to a number of specific sacred sites: Kitha Ageng, Panitikan, Gamrin, Wit Galuh, Saréyan Giri, Saréyan Surabaya, Saréyan Tuban, Saréyan Demak, and Saréyan Kadilangu. The notes detail the ingredients and cost of each of the offerings and specify who is to deliver each of them.

Cursive Surakarta script; inscribed on ledger paper.

RP 85 **214 A (745.33 Son s)** **Reel 223A/ 8 (color)**

Gambar Songsong Karaton Surakarta, Mangkunagaran, Karaton Ngayogyakarta, tuwin Abdinipun Kangjeng Gupremèn = Gambar Songsong ing Surakarta: Wiwit Agem-Dalem Ingkang Sinuhun Kangjeng Susuhunan dumugi Garwa Putra Santana saha Abdi-Dalem Nagari Dhusun Sadaya
Author: Anonymous
Composed: Surakarta,[early 20th c.]
Inscribed: Surakarta, [early 20th c.]
i, 98 pp.: illustrations; 34 x 22 cm.

Songsong; Hormat regulations

Illustrated catalog of ceremonial sunshades (*songsong*) for specified ranks within royal and bureaucratic circles. The sunshades are closed. Illumination in color and gold leaf. Labels in quadratic Karaton Surakarta script.

1. *Gambar Songsong Karaton Surakarta* (MS. pp. 1–55). Illustrated catalog of closed *songsong* and pennants for specific ranks within the Karaton Surakarta royal family and among its retainers.

2. *Gambar Songsong Mangkunagaran* (MS.

pp. 56–70). Illustrated catalog of closed *songsong* for specific ranks within Mangkunagaran royal family and among its retainers.

3. *Gambar Songsong Karaton Ngayogyakarta* (MS. pp. 71–86). Illustrated catalogue of closed *songsong* for specific ranks within the Karaton Ngayogyakarta royal family and among its retainers.
4. *Gambar Songsong Abdinipun Kangjeng Gupremèn, Songsong Pasisir* (MS. pp. 87–98). Illustrated catalog of closed *songsong* for specifics ranks of employees serving in the Dutch colonial government, in descending rank: Adipati to Guru Bantu.

RP 86 **214 B** **Reel 223A/9**
(missing) **(745.33 Gam g)** **(color)**

Gambar Songsong Karaton Surakarta
Author: Anonymous
Composed: Surakarta,[late 19th c.]
Inscribed: Surakarta, [late 19th c.]
33 pp.: illustrations; 34 x 21 cm.

Songsong; hormat regulations

Illustrated catalog of ceremonial sunshades (*songsong*) for specific ranks within the Karaton Surakarta royal family and among its retainers. The sunshades are open. Illumination in color and gold leaf. Labels in cursive Surakarta script.

MS. leaves numbered 1–30; 1 unnumbered page following p.# 14, p.# 28 x 2, p.# 29 x 2.

MS missing from the Radya Pustaka library in 2011.

RP 87 **214C** **Reel 223A/10**
(745.5 Gam g) **(color)**

Gambar Songsong Ganjaran: Karaton Surakarta
Author: Anonymous
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [late 19th c.]
6 pp.: illustrations; 33 x 20.5 cm.

Songsong; hormat regulations

Illustrated catalog of ceremonial sunshades (*songsong*) awarded (*ganjaran*) by the Karaton Surakarta to its meritorious retainers. The sunshades are open.

Illumination in color and gold leaf. Labels in quadratic Karaton Surakarta script.

Watermarks: PRO PATRIA EENDRAGT MAAKT MAGT; MEYER & COUVÉE.

MS. pp. 4–5 are blank.

RP 88 **332** **Reel 223A/11**
(745.33 Wid g) **(color)**

Gambar Songsong Abdinipun Kangjeng Gupremèn
Illustrator: Widasupama
Composed: Surakarta, [1932]
Inscribed: Surakarta, 1932
Scribe: Widasupama
i, 37 pp.: illustrations; 34 x 21.8 cm.

Songsong; hormat regulations

Illustrated catalog of ceremonial sunshades (*songsong*) for specific ranks of employees serving in the Netherlands Indies colonial government, in descending rank: Adipati to Guru Bantu. The sunshades are open. MS signed by Widasupama and dated "15-I-1863 (22 May 1932).

Illumination in color and gold leaf. Labels in quadratic Karaton Surakarta script.

RP 89 **332** **Reels 16-27/**
(missing) **(745.5 Gam g)** **17–16-28/1;**
R206/16;
selected color
plates 223A/12

Gambar Songsong lan Katrangan Warni-Warni = Descriptive Catalog: Surakartan Contributions to the Amsterdam International Colonial Exhibition of 1883 = Pratélan tumrap Pirantosing Karaton = Katalogus Barang Surakarta ingkang Kapajang Wonten Tentoonstelling Amsterdam 1883
Editor: R.T. Purwanagara, 1847–1925 (= K.R.A. Sasradiningrat IV)
Composed: Surakarta, 1882

Inscribed: Surakarta, 1882
x, 378 pp.: illustrations; 33 x 21.5 cm.

Compilation: Exhibition catalog

Descriptive catalog of items sent to the Amsterdam International Colonial Exhibition of 1883 (*Internationale Koloniale en Uitvoerhandel Tentoonstelling*). MS is a copy of the original catalog that was sent with the exhibition items to Amsterdam. See MS. p. 1 for cover letter of K.R. Adipati Sasranagara, Pepatih-Dalem Karaton Surakarta, dated 1 September 1882. The catalog, which provides extensive description of the making of the items sent to the exhibition and of their usage in the Karaton Surakarta (MS. pp. 3–45), was compiled and edited by R.T. Purwanagara (= K.R.A. Sasradiningrat IV), who was later to serve as patih to the Karaton Surakarta and who founded the Radya Pustaka. Sasradiningrat's autobiography (MS. RP 60, pp. 73–79), provides a narrative that describes his central role in the collecting of the cultural artifacts and in the production of this descriptive catalog.

Cursive Surakarta script. MS. pp. 97–115 illuminated in color and gold leaf.

A typed transcript of pp. 116–90 of this MS is stored in the Mangkunagaran library (MN 726). A contemporaneous duplicate copy of the entire manuscript is stored in the Karaton Surakarta library (KS 208).

Text includes:

1. *Serat Sastramiruda* (MS. pp. 46–60). A history of *wayang kulit* from K.P.H. Kusumadilaga's (& R.M.T. Kusumawardaya's) *Uger-Uger Padhalangan*. The *Sastramiruda* was composed in 1878.
2. [*Sejarah Wayang Topèng*] (MS. pp. 62–73). A history of *wayang topèng*
3. [*Bab Songsong Karaton Surakarta*] (MS. pp. 74–115). Treatise on ceremonial sunshades (*songsong*) in the Karaton Surakarta, with an illustrated catalog illuminated in color and gold leaf (MS. pp. 97–115).
4. *Kawruh Kalang* (MS. pp. 116–176). Notes on Javanese house construction, including description of house forms and listing of traditional architectural terms.
5. [*Nami ingkang Nyerat Katalogus Tentoonstelling*] (MS. pp. 177–83). List of the names of those who wrote (inscribed? composed?) the various chapters of the original catalog, with notes describing each of their scribal styles.
6. [*Nami ingkang Nyadhiyani Barang kanggé Tentoonstelling*] (MS. pp. 183–90). List of the items donated to the Amsterdam Exhibition by K.R.A. Sasranagara and various other Karaton Surakarta abdi-dalem
7. [*Barang ingkang Dipun-Kintun dhumateng Tentoonstelling*] (MS. pp. i–x). List of items sent to the exhibition .

MS. leaves double-page numbered, 1–190; p.# 2 missing; pp. 18 & 19 are reversed in binding; p. 177 is blank.

MS. pp. 141 a-b & 142 a-b reshot on reel 206, item 61; MS. pp. 97–115 filmed in color, reel 223 A, item 12.

MS missing from the Radya Pustaka library in 2011.

RP 90 213 (789.4 Har s) Reel 16-28/2

Sadaya Kagungan-Dalem Gongsa
Author: R.T. Arungbinang
Composed: Surakarta, 1900
Inscribed: Surakarta, 1900
Scribes: Karyasupana and others
iii, 122 pp.; 33.7 x 21.5 cm.

Karaton Surakarta gamelan instruments: inventory

Karaton Surakarta gamelan ensembles: a detailed inventory of sets of royal gamelan instruments. The inventory names each of the gamelans, records the number of instruments in each set, and notes where each of the named sets was kept in the palace (for example, instruments stored in the Siti Inggil are listed on MS. pp.

12–24, and instruments kept in the Kamar Prabasuyasa, Dalem Ageng are listed on pp. 63–66). The text also includes contracts (some signed) detailing the duties of court retainers (among others, Rekspradongga and Jagapradongga) whose task it was to care for the gamelans (*rumeksa gongsa*), as well as records of missing instruments and of the Sunan's presentation of gamelans to royal family members. The inventory was produced under the direction of R.T. Arungbinang who was fulfilling an order from the Karaton Government dated 11 June 1900. A portion of that order (*Serat Dhawuh Nagari* 495A/5) is reproduced in the present MS; it mentions the office of Karaton musicians, Paréntah Kaniyagan, and documents the punishments to be meted out to abdi-dalem gongsa who are found to be negligent in their duties.

Various Surakarta scripts.

MS is fragile, suffering from iron-gall ink bleed through with page perforations.

Leather binding.

MS. pp. 4–11, 25–35, 67–86, 91, and 97–114 are empty of inscription.

RP 91 106 (720.9 Pen p) Reel 16-28/3

Pèngetan Yasan-Dalem Para Nata

Compiled by: R.M.Ng. Prajakintaka
Compiled: Surakarta, 1920–1936
Inscribed: Surakarta, 1920–1936
iv, 14 pp.; 34.3 x 21.2 cm.

Architectural history

Architectural history: Karaton Surakarta, Demak Mosque, Imagiri. Collection of prose notes with dates pertaining to building and restoration projects undertaken by Mataram kings, especially by the kings of the Karaton Surakarta. Several hands: cursive Surakarta scripts. Text includes:

1. Letters addressed to R.M.Ng. Prajakintaka concerning the Grand Mosque of Demak. Letters are dated 1932 and 1936 (MS. pp. i–iv).
2. Notes concerning structures, for the most part in and about the Karaton Surakarta, built under commission of Surakarta kings Pakubuwana II –X (1745 –1920). Text dated 1 Dulkangidah Jimakir 1850 (17 July 1920) (MS. pp. 1–3).
3. Notes concerning the construction of the Demak Mosque in the fifteenth century and later restoration projects. Text is dated 18 Sawal Jimakir 1850 (5 July 1920) (MS. pp. 5–8).
4. Notes concerning the history and lore surrounding the construction of Imagiri (royal burial ground of Central Javanese kings) by Sultan Agung in AJ 1554 (CE 1632–1633). Text is dated Jimawal 1853 (1922–1923) (MS. pp. 9–14).

RP 92 70 (959.82272 Kan k) Reel 16-28/4

Pèngetan Yasan-Dalem Para Nata = Kawontenanipun Yayasan-Dalem Para Panjenengan-Dalem Nata: Wiwit Kartasura dumugi Surakarta

Author: Anonymous
Composed: Surakarta, [ca. 1925]
Inscribed: Surakarta, [ca. 1925]
10 pp.; 34.2 x 22 cm.

Architectural history; wayang puppets

Architectural history: Karaton Surakarta. Prose notes with dates pertaining to creative projects, for the most part structures in and around the Karaton Surakarta, undertaken by Kartasuran and Surakartan kings, Pakubuwana I–Pakubuwana X (ca. 1706–1925).

Appended to the text (in another hand) is short poem commemorating creative projects of Pakubuwana IV (r. 1788–1820), including the creation of the wayang puppets Kyai Kadung in AJ 1746 (CE 1818/19); *sangkala*, "rasa (6) suci (4) sabda (7) nata (1)."

Several hands: scripts are consistent with styles associated with the court of Pakubuwana X (1893–1939).

MS. p. 2 is blank.

RP 93 283 (729.1 Pra p) Reel 16-27/14; R 206/15

Pratélan Wontenipun Candhi, Reca, Patilasan, Padusan Sasaminipun, ing Bawah Kabupatèn Kitha Surakarta

Author: R.T. Mangun Nagara
Composed: Surakarta, 1929
Inscribed: Surakarta, [1929]
320 pp.; 33 x 22 cm.

Tutelary spirits, enchanted geography

Guidebook for pilgrimages to enchanted sites (*pepundhèn*) in and around the city of Surakarta. Prose. The guide details 235 sites: enchanted trees, graves, rocks, relics etc. For each of the 235 sites, this enchanted geography provides the name of the *pepundhèn,* its location, its history, the specific benefit (*khasiyat*) to be attained by visiting it, and the categories of people likely to visit it. The present manuscript appears to have been planned as the first volume to a series; no other volumes are extant in the Radya Pustaka. The author, R.T. Mangun Nagara, held the office of Abdi-dalem Bupati Pangrèh Praja Kitha Surakarta. Manuscript is dated 19 June 1929.

Cursive Surakarta script; lined paper.

The following MS. pp. are blank: 41, 43, 45, 47, 51, 93, 105, 133, 135–36, 139, 145, 149, 181, 189, 191, 195, 199, 217, 305.

MS. pp. 245–48 reshot on reel 206, item 15.

RP 94 62 (377.97 Atm s) Reel 16-27/15

Serat Tajusalatin Kina

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta, late 18th–early 19th c.]
ii, 396 pp.; 29 x 20.8 cm.

Piwulang: kingship and statecraft; Islamic ethics; Divination

Rare prose version of the Javanese *Taju's-Salatin* (Crown of Kings): didactic text divided into 24 chapters (*pasal*) on the duties and responsibilities of kings, their retainers and their subjects. The text forms an exploration of Islamic ethics, detailing the responsibilities of the *ummah* according to their stations, by means of exemplary tales from the Arabic Muslim past. According to I.S.K.S. Pakubuwana XII (1925–2004; r. 1945–2004), the *Tajusalatin* is the one text whose reading is incumbent upon all Javanese rulers (personal communication).

The Javanese *Tajusalatin* texts are rendered from a Malay prose version produced in Aceh in 1603 by Bukhari al-Johori. The present MS is the sole prose version in Javanese that I am aware of; there are a number of exemplars of the Yasadipuran macapat rendition, including several published editions (see *Pratélan I:* 372–75). For further notes on the *Tajusalatin* corpus, see Behrend (*Katalog Induk Naskah-naskah Nusantara I*: 410–11).

This MS, "Serat Tajusalatin Kina taksih wonten Arabipun," was the gift of R.Ng. Atmarujita, Abdi-dalem Mantri Urdenas, who presented it to the library in Jumadilakir Alip 1851 (February 1921); see MS. p. ii.

The beginning of the MS is missing; text of the *Tajusalatin* begins abruptly in *pasal* 2.

Inscribed in red and black inks. Portions of the text are in Arabic.

At MS end is a collection of short prose texts, most of which pertain to divination:

1. *Anyatakaken Bumi* (MS. pp. 381–85). Names of various kinds of land with descriptions of their different characters (*watak*).
2. *Ngalamating Téja* (MS. p. 385). Explication of the meanings, as prognostic signs, of various kinds of radiances.
3. *Masalah Lakuning Wulan* (MS. pp. 386–88) *Pawukon.* Notes pertaining to calendrical divination, including notes relating dates of the month with incidents in the lives of the Islamic prophets.
4. *Ngalamating Lintang Kumukus* (MS. pp. 388–89). Explication of the meanings, as prognostic signs, of various forms of shooting stars and comets.
5. *Masalah Aran Sawiji-Wiji* (MS. pp. 389–391). Determination of a person's good

or bad character from the letters in his or her name.

6. *Pambajangipun Laré* (MS. pp. 392–393). *Pawukon.* Calendrical divination, especially pertaining to the five-day week.

7. [*Masalah Islam*] (MS. pp. 393–396). Notes pertaining to Islamic theology.

Scribal style characteristic of Surakarta in the late eighteenth or very early nineteenth century.

Inscribed on *dluwang gendhong* ("Panaraga" bark paper); MS suffers extensive damage from insect infestation.

RP 95 252 (892.73 Tad t) Reel 16-27/16 (missing)

Serat Tajusalatin

Author: R.Ng. Yasadipura I (1729–1803) and/or Yasadipura II (1756–1844)
Composed: Surakarta, [late 18th c.]
Inscribed: Surakarta, 1911
Scribe: Tulus
337 pp.; 33.3 x 21 cm.

Piwulang: Kingship and statecraft; Islamic ethics

The *Taju's-Salatin* (Crown of Kings) forms a didactic text divided into 24 chapters (*pasal*) on the duties and responsibilities of kings, their retainers and their subjects. Macapat verse. Poem opens in Dhangdhanggula, "Purwaning rèh wasita winarti, carita di kang ing ela-ela, saking kitab pinangkané lapalé kang rinacut." The text forms an exploration of Islamic ethics, detailing the responsibilities of the *ummah* according to their stations, by means of exemplary tales from the Arabic Muslim past. See also notes to RP 94.

The Javanese *Tajusalatin* texts are rendered from a Malay prose version produced in Aceh in 1603 by Bukhari al-Johori. The Yasadipuran macapat version likely dates from the late eighteenth century. Since the internal dating of this version, (that is, Hijrah 1139 [CE 1726–27]), would render Yasadipuran authorship impossible, we may surmise that the Yasadipuras rendered their macapat version from an earlier (prose?) version, which was perhaps produced in Kartasura ca. 1726. For a synopsis of cantos of the Yasadipuran version, see *Pratélan I*: 372–75.

The current MS is the copy of a witness that was produced for Pakubuwana VII on 1 Jumadilakir Dal 1759 (7 November 1831); cf. MN 288. Copy is by Tulus, Pamagang ing Radya Pustaka, and is dated 11 Siyam Wawu 1841 (5 September 1911).

The hand resembles the scribal style associated with the court of Pakubuwana X.

MS. leaves numbered 1-237; p.#s 112–237 x 2.

MS missing from the Radya Pustaka library in 2011.

RP 96.0 253 (929.2 Ron s) Reel 86/6; R 212/30

[Tajusalatin Sekar Ageng tuwin Poncaniti]

Compiled by: Anonymous
Compiled: Surakarta, [ca. 1861–1868]
Inscribed Surakarta, [ca. 1861–1868]
Scribe: see notes below
xlii, 957 pp.; 31.6 x 19.7 cm.

Compilation: History, piwulang, Islamic ethics, language

Compilation of three texts.

This MS belonged to B.R.M. Panji Pringgasaputra in 1872. At MS. end is the date 7 Besar Bé 1800 (CE 18 January 1872) and the note: "Ingkang punika Serat Tajusalatin ing ngandhap punika lajeng Serat Bausastra ngus [?] mu [?] nged [?] serat tangan Mahospahit nalika Patih Gajahmada ngucal sraya nyepeng pandung déné ing nginggil wiwitanipun cariyos ing Surat Sajarah ing Poncaniti kagungan-dalem Bandara Raha[dèn] Mas Panji Pringgasaputra. titi."

Karaton Surakarta Kadipatèn scripts. Portions of text are possible Ronggawarsita autographs.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL; PRO PATRIA EENDRAGT MAAK MAGT.

Fine tooled leather binding.

MS. leaves bound out of order as follows: a) 1–21, b) 44–45, c) 24–43, d) 22–23, e) 46–957. The pages were, however, filmed in correct order.

MS. pp. 933–34 reshot on reel 212, item 30.

RP 96.1 253 (929.2 Ron s) Reel 86/6

Serat Poncaniti = [Serat Salasilah: Urutipun Panjenengan Nata ing Tanah Jawi Awit Panjenengan Ratu Prabu Déwatacengkar, Medhangkamulan]

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [ca. 1868]
Inscribed Surakarta, [ca. 1868]
Scribe: [R.Ng. Ronggawarsita?]
MS. pp. i-xlii; 31.6 x 19.7 cm.

Javanese dynastic history (lists of kings, patih etc.)

Dynastic history of the ancestors of Surakarta kings: from the legendary Prabu Déwatacengkar, who, according to Ronggawarsita's chronology, ascended to the throne of Medhangkamulan in the year 1023, to I.S.K.S. Pakubuwana IX (r. 1861–1893). Prose. The history comprises a list of the names of the kings, provided with dates of accession and reign lengths of each and the names of the *patih, jaksa, brahmana,* and *pujongga* who served under each of them. The text also lists the names and dates of office of governors general of the Netherlands East Indies AJ 1672–1797 (CE 1747–1868) and of Surakartan Residents and Assistant Residents. Compare MS with MN 245 and KS 2A. Possible Ronggawarsita autograph.

RP 96.2 253 (929.2 Ron s) Reel 86/6

Serat Tajusalatin Sekar Ageng

Author: [R.Ng. Yasadipura II (= R.T. Sastranagara, 1756–1844)]
Composed: Surakarta, [1810s]
Inscribed Surakarta, [ca. 1861]
MS. pp. 1–748; 31.6 x 19.7 cm.

Piwulang: Kingship and statecraft; Islamic ethics

Rare sekar ageng version of the *Taju's-Salatin* (Crown of Kings): didactic text divided into 24 chapters (*pasal*) on the duties and responsibilities of kings, their retainers and their subjects. The text forms an exploration of Islamic ethics, detailing the responsibilities of the *ummah* according to their stations, by means of exemplary tales from the Arabic Muslim past. The Javanese *Tajusalatin* texts are rendered from a Malay prose version produced in Aceh in 1603 by Bukhari al-Johori. For more on the *Tajusalatin*, see above notes to RP 94 and 95.

The present MS is the sole version in sekar ageng that I am aware of. The text was produced on commission of the crown prince of Surakarta (the future Pakubuwana V, r. 1820–23), probably in the 1810s; style is that of R.Ng. Yasadipura II. Poem opens : "Purwaning rèhira kang manulad sri, saking ngagnya sang maha narpa putra, kestawèng ngrat panjenengan adipatya, pratistha ring Surakarta di praja." Second canto (in Bramara Wilasita?) begins, "Lwir bremara ing pengarangé Jeng Imam Bukhari, ngumpulaken sagung carita linewih."

At poem's end (MS. p. 748) is a note, inscribed in a hand different from that of the rest of the MS, that identifies this manuscript witness as belonging to B.R.M. Panji Pringgasaputra; this note is dated 1 Besar 1800 (12 January 1872).

RP 96.3 253 (929.2 Ron s) Reel 86/6; R 212/30

Bausastra Kawi

Author: Anonymous
Composed: Surakarta, [ca. 1861?]
Inscribed Surakarta, [ca. 1861?]
Scribe: [R.Ng. Ronggawarsita?]
MS. pp. 751–957; 31.6 x 19.7 cm.

Language: Kawi-Javanese Dictionary

Kawi-Javanese dictionary. Copy and/or original text is probably dated 1861. See partially illegible date on MS. p. 957: "Setu 1[-] Jumadilakir Jé 17[- -]; probably 11 or 18 Jumadilakir Jé 1790 (14 or 21 December 1861). Possible Ronggawarsita autograph.

RP 97.0 327 (4 x 9.6303/ Nit n; kotak 32) Reel 16-28/5

[Nitisastra tuwin Bratayuda]
Compiled: Surakarta, [ca. 1864–1866]
Inscribed Surakarta, [1864–1866]
Scribes: see notes below
84, i, 495, 237 pp.; 33.4 x 21.2 cm.

Compilation: Literature & piwulang

Compilation of three texts. The MS belonged to K.P.H. Cakradiningrat, grandson of Pakubuwana V (r. 1820–23) and son of the exiled K.P. Panji Suryaningrat ("Kéndhang Ternaté). Cakradiningrat's seal, dated AJ 1797 (CE 1868/9) is affixed to the opening page of the MS. For further notes on Cakradiningrat, see RP 333.

Various Karaton Surakarta scripts, red and black inks: see notes below.

Many MS pages damaged: extremely brittle paper with extensive ink bleed through.

RP 97.1 327 (4 x 9.6303 Nit n; kotak 32) Reel 16-28/5

Serat Nitisastra = Serat Panitisastra
Author: Anonymous; trans., R.Ng. Ronggawarsita (1802–1873)
Composed: [Majapahit, 15th c.]; trans., Surakarta, 1864/5
Inscribed: Surakarta, [1864/5]
Scribe: [R.Ng. Ronggawarsita?]
MS. I: 1-84; 33.4 x 21.2 cm.

Piwulang: moralistic maxims; Maxims and sayings

Collection of Old Javanese mostly moralistic maxims in kekawin metres, with modern Javanese translation and explication. The text opens in Sardula Wikriddhita: "Sembah ning ngulun ri/ Bathara Ari/sarwa jatma."

MS is inscribed in three columns in black and red inks: (1) left kekawin (black), (2) center word-for-word translation into modern Javanese (red), (3) explication in modern Javanese prose (black). The translation is by the Karaton Surakarta pujongga, R.Ng. Ronggawarsita.

The text of the kekawin was published (Betawi 1871); see *Pratélan I*, pp. 179–80 for synopsis of contents. See also Pigeaud, *Literature of Java* I, pp. 104-05 and Poerbatjaraka, *Kapustakan Djawi*, pp. 140–42. Compare text with MN 377 and MN 378.

Karaton Surakarta Kadipatèn script: possible Ronggawarsita autograph.

RP 97.2 327 (4 x 9.6303 Nit n; Reel 16-28/5

Serat Bratayuda Kawi Jinarwa
Author: Empu Sedhah and Empu Panuluh; [trans., R.Ng. Ronggawarsita (1802–1873)]
Composed: Kedhiri, 1157; trans., Surakarta, [mid 19th c.]
Inscribed: Surakarta, 1864
Scribe: K.P.H. Cakradiningrat; [J. A. Wilkens]
MS. II: i, 1-495; 33.4 x 21.2 cm.

Classical literary tale: Bratayuda –Kekawin/ translation

Kekawin Bratayuda, a chronicle of the great war between the Pandhawa and the Kurawa that forms the climax of the *Mahabharata*, with word-for-word translation and explication in modern Javanese prose. Inscribed in three columns in black and red inks: (1) left: kekawin (black), (2) center: word for word translation (red ink) , (3) right: explication (black).

The original kekawin was commissioned by King Jayabaya of Kedhiri in 1157; the composition was begun by Empu Sedhah and, after his death, completed by Empu Panuluh. For synopsis and discussion of the text, see Zoetmulder, *Kalangwan*, pp. 256–63 and 269–83. The translation and explication in modern Javanese were commissioned by Pakubuwana VII (r. 1830–1858) and are probably the work of the Karaton Surakarta poet, R.Ng. Ronggawarsita.

Copy by Cakradiningrat is dated 15 Sapar Wawu 1793 (20 July 1864), "tri trustha sabdaning nata" (MS. II: i). Some pages are from "Tuwan Wèlkes Sepuh" [J. A. Wilkens]; see note MS. II: 380.

Karaton Surakarta Kadipatèn script.

MS. pp. 380–480: paper is extremely brittle with considerable damage from ink bleed through.

Compare text with MN 472.

RP 97.3 327 (4 x 9.6303 Nit n; kotak 32) Reel 16-28/5

Serat Bratayuda Sekar Ageng
Author: [R.T. Sastranagara = R.Ng. Yasadipura II, (1756–1844)]
Composed: Surakarta, 1802/03
Inscribed: Surakarta, 1865/66
Scribe: K.P.H. Cakradiningrat
MS. III: 1–237; 33.4 x 21.2 cm.

Classical literary tale: Bratayuda –Kawi Miring

Kekawin Bratayuda rendered in modern literary Javanese and kawi miring (sekar ageng) metres. Poem opens: "Panularing kanang, pustaka nayèndra, subageng mangaran, Baratayuda lwir ingkang Barata, laku myang ngatapa." This kawi miring version was commissioned by the crown prince of Surakarta (the future Pakubuwana V [r. 1820–1823]) in AJ 1729 (CE 1802/03), sangkala: "trus (9) nétra (2) swarèng (7) bumi (1)." The style is that of R.T. Sastranagara. Compare text with MN 470.

Copy by Cakradiningrat is dated Sakban Jimakir 1794 (December 1865–January 1866), sangkala: "dadi (4) trusthèng 9) resi (7) raja (1)."

Very fine quadratic Karaton Surakarta script.

RP 98.0 103 (4 x 2.25 Ser s; kotak 45) Reel 16-28/7

Panitisastra, Bratasunu, Nitipraja
Compiled: Surakarta, [1928]
Inscribed: Surakarta, 1928
31, 23, 41 pp.; 33 x 20.3 cm.

Compilation: Piwulang

Compilation of three *piwulang* texts. Lined notebook paper. Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939). Manuscript is in fragments: extensive ink bleed through with perforations.

RP 98.1 103 (4 x 2.25 Ser s; kotak 45) Reel 16-28/7

Serat Panitisastra
Author: R.Ng. Sastrawiguna
Composed: Surakarta, 1911
Inscribed: Surakarta, 1928
MS. I: 1-31; 33 x 20.3 cm.

Piwulang: moralistic maxims

A rendering in macapat verse of the *Kekawin Niti Sastra* (compendium of mostly moralistic maxims). Poem opens in Dhandhanggula: "Memanisé anembah pamuji, kang minongka pandaming wardaya." Poem commissioned by Pakubuwana X in Sawal Wawu 1841 (CE 1911), sangkala "nata [1] suci [4] pangèsthi [8] aji [1]." Compare text with KS 336.2 and KS 351.2; the same author composed an earlier version of the same poem in 1904 (MN 307.5). Sastrawiguna served as Lurah Carik in the Karaton Surakarta.

RP 98.2 103 (4 x 2.25 Ser s; kotak 45) Reel 16-28/7

Serat Bratasunu
Author: R.T. Sastranagara (= R.Ng. Yasadipura II) (1756–1844)
Composed: Surakarta, early 19th c.
Inscribed: Surakarta, 1928
MS. II: 1-23; 33 x 20.3 cm.

Piwulang: statecraft

Didactic text on statecraft: lessons for kings and courtiers. Macapat verse. Poem opens in Kinanthi: "Liring brata iku laku." Note penciled at beginning of text: "kirang sarta kathah ingkang lepat, prayogi pados malih."

RP 98.3 103 (4 x 2.25 Ser s; kotak 45) Reel 16-28/7

Serat Nitipraja
Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, 1928
MS. III: 1-41; 33 x 20.3 cm.

Piwulang: Kingship and statecraft

Didactic text on statecraft: lessons for kings and courtiers. Macapat verse. Poem opens in Dhandhanggula: "Éling-éling ngagesang ing bénjing."

RP 99 102 (4 x 2.25 Pur s) Reel 16-28/6

Serat Sruti sampun Kategesaken = Serat Niti Sruti
Author: Pangéran Karang Gayam; trans., R.Ng. Ronggawarsita (1802–1873)
Composed: Pajang, 1591 or 1612; trans., Surakarta, mid 19th c.
Inscribed: Surakarta, [mid 19th c.]
i, 92 pp.; 32.4 x 20.5 cm.

Piwulang: statecraft

Didactic-moralistic text instructing the Javanese ruling class on matters of correct behavior, statecraft, kingship, and warfare. "Kawi" language in macapat verse with translation and explication in modern literary prose. Poem opens in Dhangdhanggula: "Sarasa sinileming jaladri/bahni maha stra candra sangkala." Inscribed in three columns: Kawi, word-for-word translation into modern Javanese, explication in modern Javanese prose. Authorship of the original poem is attributed to Pangéran Karang Gayam (= Pangéran Sujanapura), Pujongga Karaton Pajang; translation and explication by R. Ng. Ronggawarsita. The kawi poem is dated by a *condrasangkala* in the poem's opening verse, which may be (and has been) variously read: "bahni [3] maha [1] [a] stra [5] condra [1]" (AJ 1513 = CE 1591) or "jaladri [4] bahni [3] mahastra [5] condra [1] (Aj 1534 = CE 1612)." See also Poerbatjaraka, *Kapustakan Djawi*, pp. 102–05. Compare text with MN 379 and the multiple manuscript witnesses of this text that are stored in the Karaton Surakarta library (see Florida, *Javanese Literature in Surakarta Manuscripts*, Vol. 1).

The present manuscript witness formerly belonged to B.R.M Hangabéhi Purwanagara (= K.R.A. Sasradiningrat IV).

Cursive Surakarta script.

Watermarks: VDL; CONCORDIA RESPARVAE CRESCUNT; PRO PATRIA EENDRAGT MAAKT MAGT.

Paper is brown and foxed.

RP 100.0 43 (370.114 Pak s) Reel 16-28/8 (missing)

Serat Surti Purwakanthi
Compiled; [Surakarta, late 19th c.]
Inscribed: [Surakarta, late 19th c.]
i, 19, 45, i, 14 pp.; 19.6 x 13.5 cm.

Piwulang: statecraft

Compilation of three texts on the ethics of statecraft: lessons for members of the ruling class. Cursive Surakarta script: [Kapatihan?]. MS missing from the Radya Pustaka library in 2011.

RP 100.1 43 (370.114 Pak s) Reel 16-28/8 (missing)

Serat Surti Purwakanthi
Author: Anonymous
Composed; [Surakarta, s.a.]
Inscribed: [Surakarta, late 19th c.]
MS. I: i, 1–19; 19.6 x 13.5 cm.

Piwulang: statecraft

Didactic-moralistic text in highly alliterative macapat verse. Lessons for members of the Javanese ruling class. Poem opens in Kinanthi: "Ardaning driya tan darung, kadereng kudu andadi, andadulur kalimutan, nglimputi telenging ngéling, linglung temah lamat-lamat, mring rèh adining dumadi."

RP 100.2 43 (370.114 Pak s) Reel 16-28/8 (missing)

[Serat Piwulang saking Wulang Rèh]
Author: Anonymous
Composed; [Surakarta, s.a.]
Inscribed: [Surakarta, late 19th c.]
MS. II: 1-45; 19.6 x 13.5 cm.

Piwulang: statecraft

Didactic-moralistic text in macapat verse. Lessons for members of the Javanese ruling class. Kinanthi verse. Poem opens: "Nganthiya budi rahayu, kabèh anak putu

mami, aja pugal andaluya." The poem appears to be based on Pakubuwana IV's *Wulang Rèh.*

RP 100.3 43 (370.114 Pak s) Reel 16-28/8 (missing)

Serat Prabusasana
Author: [Pakubuwana IV (1768–1820; r. 1788–1820)?]
Composed; Surakarta, [s.a.]
Inscribed: [Surakarta, late 19th c.]
MS. III: i, 1-14; 19.6 x 13.5 cm.

Piwulang: statecraft

Didactic-moralistic text in macapat verse: lessons concerning Javanese statecraft and kingship, with examples drawn from *wayang*. Dhangdhanggula: 36 verses. Poem opens: "Andalamah solahing kaswasih." The poem is attributed to Pakubuwana IV (based on his *Sasana Prabu?).* Compare text with RP 101.

RP 101 12 (370.114 Pak s) Reel 16-28/9

Serat Prabusasana
Author: [Pakubuwana IV (1768–1820; r. 1788–1820)]
Composed; Surakarta, [s.a.]
Inscribed: [Surakarta, turn of 20th c.]
17 pp.; 22 x 17.2 cm.

Piwulang: statecraft

Didactic-moralistic text in macapat verse: lessons concerning Javanese statecraft and kingship, with examples drawn from *wayang*. Dhangdhanggula: 36 verses. Poem opens: "Andalamah solahing kaswasih." The poem is attributed to Pakubuwana IV (based on his *Sasana Prabu?).* Compare text with RP 100.3.

Cursive Surakarta script. MS suffers from iron-gall ink bleed through, with some page perforations.

RP 102.0 (missing) 31 (858.1095982 Age s) Reel 16-28/10

[Klempakan Piwulang]
Compiled by: [B.K.P.H. Hadiwijaya (1888–ca. 1977)]
Compiled: [Surakarta; ca. 1940s]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
i, 114 pp.; 20.5 x 16.5 cm.

Compilation: Piwulang

Piwulang literature. Compilation of nine mostly moralistic-didactic texts, likely produced in the 1940s by or for B.K.P.H. Hadiwijaya, then head of the Radya Pustaka Museum. Copy by R.Ng. Dayapangréka was completed on 3 July 1957. MS is provided with a table of contents.

Earlier records of the Radya Pustaka identify present manuscript as *Papali Kyai Geng Séla,*from the title of the first text in the compilation.

Cursive Surakarta script.

MS. leaves numbered 1–111; p. following p.# 54 not numbered, p. following p.# 87 not numbered, p. following p.#100 not numbered.

MS missing from the Radya Pustaka library in 2011.

RP 102.1 (missing) 31 (858.1095982 Age s) Reel 16-28/10

Serat Pepali Kyai Ageng Séla
Author: [Kyai Ageng Séla]
Composed: [Central Java, 16th c.]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 1–12; 20.5 x 16.5 cm.

Prohibitions; Piwulang

Piwulang: the prohibitions of Ki Ageng Séla to his descendants, who included, notably, the Mataram dynasts. Macapat verse. Poem opens in Dhangdhanggula: "Angluluri sabda rum amanis, saking Kangjeng Kiyai Seséla."

RP 102.2 (missing) 31 (858.1095982 Age s) Reel 16-28/10

Serat Piwulangipun Kyai Ageng Séla = Kyai Ageng Séla Dinadar
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1955–1957

Scribe: R.Ng. Dayapangréka
MS. pp. 13–17; 20.5 x 16.5 cm.

Piwulang: Exemplary tale

Exemplary historical tale in macapat verse. The tale concerns the trial (*dadaran*) of Ki Ageng Séla when he is matched against a wild buffalo at the karaton of Demak. Poem opens in Pucung, "Amedharken wuwulangé janma luhur."

RP 102.3 (missing) **31 (858.1095982 Age s)** **Reel 16-28/ 10**

Parasipun Gusti Kangjeng Nabi Mukhamat
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 18–42; 20.5 x 16.5 cm.

Sacred history of Islam: Prophet Muhammad

Sacred history of Islam: the shaving of the Prophet Muhammad marking his first reception of the divine revelation. Macapat verse. Poem forms a hymn with a long invocation discussing the protective powers that this text provides. Poem opens in Asmarandana, "Ingsun amiwiti muji, anebut asmaning Allah."

RP 102.4 (missing) **31 (858.1095982 Age s)** **Reel 16-28/ 10**

Serat Kératabasa
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 43–51; 20.5 x 16.5 cm.

Naming; Letter mysticism

Language: Javanese divination based on the letters in one's name (*sastra* 20 *awon saé*). Macapat verse. Poem opens in Dhangdhanggula: "Mèpuning driya angadu manis."

RP 102.5 (missing) **31 (858.1095982 Age s)** **Reel 16-28/ 10**

Serat Kawruh Islam
Author: B.K.P.H. Hadiwijaya (1888–ca. 1977)
Composed: Surakarta, 1943
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 52–54; 20.5 x 16.5 cm.

Islam: names of the prophets

Islam: short poem relating knowledge that is obligatory for every Muslim, that is, the knowledge of the names of all the prophets. Macapat verse. Poem opens in Dhangdhanggula, with the *sangkala*, "Dadi suka samadyaning bumi [1874]." Poem, composed by B.K.P.H. Hadiwijaya, a son of Pakubuwana X and then head of the Radya Pustaka Museum, is dated 22 Madyalawal Jimakir 1874 (26 May 1943).

RP 102.6 (missing) **31 (858.1095982 Age s)** **Reel 16-28/ 10**

Serat Cipta Waskitha
Author: R.Ng. Atma-Umarmadi
Composed: Surakarta, 1915/16
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 55–72; 20.5 x 16.5 cm.

Piwulang: Islam & court service

Piwulang literature: lessons for youths on the study of Islam (*maguru Islam*) and on court service (*suwita*). Macapat verse. Authorship of the original text is here attributed to I.S.K.S. Pakubuwana IV (r. 1788–1820). This version was produced by R.Ng. Atma-Umarmadi, abdi-dalem mantri urdenas pensiun Surakarta in AJ 1846 (CE 1915/16). Poem opens in Dhangdhanggula, "Sakamantyan ku mabangkit-bangkit, lir sarkara wasitaning sastra."

RP 102.7 (missing) **31 (858.1095982 Age s)** **Reel 16-28/ 10**

Serat Wulang Pembayunan: Pethikan saking Kitab Tabsir Ibnu Ngabas

Author: [G.K.R. Pembayun (1825–1917)]
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 73–87; 20.5 x 16.5 cm.

Tasawuf: Suluk

Islam: *suluk* literature (Sufi song in macapat verse). Poem opens in Dhangdhanggula, "Niyat waktu subuh satengah ing." The text concerns the esoteric (*ghaib*) teachings of the Prophet Muhammad concerning intention (*niyat, tékad*) and the eight radiances (*cahya*). Embedded in the poem's title is the claim that its text is excerpted from *Kitab Tafsir Ibnu Ngabas,* referring to the highly esteemed Quranic exegesis of Ibn 'Abbas (renowned companion of the Prophet Muhammad). The title also suggests that the poem in its present form was composed by Gusti Kangjeng Ratu Pembayun, the spiritually powerful and virginal daughter of I.S.K.S. Pakubuwana VII.

RP 102.8 (missing) **31 (858.1095982 Age s)** **Reel 16-28/10**

Serat Wulang Èstri
Author: I.S.K.S. Pakubuwana IV (1768–1820; r. 1788–1820)
Composed: Surakarta, 1812
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 88–100; 20.5 x 16.5 cm.

Piwulang: lessons for women

Didactic-moralistic text: lessons for women. Pakubuwana IV's lessons to his daughters, especially concerning the proper behavior of wives. Macapat verse. Poem opens in Dhangdhanggula, "Ingsun anulis ing layang iki." Text is copied from a published edition of Pakubuwana IV's *Serat Wulang Rèh* (Yogyakarta: Kolff Buning, 1937).

RP 102.9 (missing) **31 (858.1095982 Age s)** **Reel 16-28/10**

Serat Jayèngsastra
Author: G.K. Ratu Kencana (pramèswari-dalem I.S.K.S. Pakubuwana V)
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, 1955–1957
Scribe: R.Ng. Dayapangréka
MS. pp. 101-11; 20.5 x 16.5 cm.

Piwulang: lessons for women

Didactic-moralistic text: lessons for women, in riddle form (*wangsalan*), with the solutions to the riddles inscribed in red ink. Macapat verse. Poem opens in Dhangdhanggula: "Jayèngsastra [carik] empaning lulungit, sirik anèng jenenging wanodya, luput barang rèh wuriné, wruha wekasanipun, téja panjanga nginum warih [kaluwung]..."

The poem is here attributed to Kangjeng Ratu Kencana, queen of Pakubuwana V (r. 1820–1823). Both Pakubuwana V's queens held the title of Ratu Kencana; the younger queen died in 1824. In one manuscript witness (KS 336.12), the poem is dated 25 Pasa Wawu 1777 (14 August 1849). Elsewhere (RP 108.2 and KS 368.6) this poem is dated 1863 and its authorship is attributed to I.S.K.S. Pakubuwana IX (r. 1861–1893).

RP 103 **88 (923.1 Ser s)** **Reel 16-28/11**

Serat Sastra Gendhing: Wirayat-dalem Ingkang Sinuhun Kangjeng Sultan Agung ing Mataram
Author: [Kawiswara, Sultan Agung]
Composed; [s.l., s.a.]
Inscribed: [Surakarta, turn of 20th c.]
7 pp.; 34.2 x 21.5 cm.

Literary studies; Piwulang

Didactic treatise in macapat verse: lessons on Javanese language, literature, poetry/song, and ethics said to be based on the teachings of Sultan Agung (r. Mataram, 1613–1645). Opening of text forms a panegyric to Sultan Agung, with special note of his intelligence. Poem opens in Sinom: "Tumaraping puspawarna, sumawur amaratani, kababar arum kang ganda."

Cursive Surakarta script.
Paper is dark and suffers from iron-

gall ink bleed through, with some page perforations.

RP 104 54 (370.104 Pak s) Reel 16-28/12

Serat Wulang-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana kaping II

Author: I.S.K.S. Pakubuwana II (1711–1749; r. 1726–1749)
Composed; [Panaraga?, ca. 1742?; Surakarta, 1845?]
Inscribed: Surakarta, [late 19th c.]
iv, 84 pp.; 20.6 x 16.8 cm.

Literary studies; Islam: theology and ritual obligations; Piwulang

Didactic-moralistic text in macapat verse. Poem opens in Sinom: "Sinomé mangulah sastra, tuladèng kabar yakin." Text stresses the importance and the power of *sastra* ("writing" and/or "literature"), both Javanese and Arabic. The poem also includes teachings pertaining to Islamic theology and ritual obligations. Authorship is attributed to Pakubuwana II (r. 1726–1749); he is thought to have composed the poem during his time of retreat in Panaraga following the sack of the Karaton Kartasura. Compare text to KS 367.

On MS. p. i is the date Jumat Pahing 15 Mukharam 177[3?], mongsa 7, wuku Prangbakat, Hijrah 1261. This would be 24 January 1845 (though the *wuku* on that date was Wugu, and the script appears to be somewhat younger).

Fine Karaton Surakarta Kadipatèn script. in a style prevalent in the early years of Pakubuwana X's reign (r. 1893–1939).

RP 105.0 110 (---) Reel 16-28/13

Darmosunyo + Sasana Sunu

Compiled by: Anonymous
Compiled: [Surakarta, 1891]
Inscribed: Surakarta, [1891]
ii, 196 pp.; 32 x 19.5 cm.

Compilation

Compilation of four texts on various topics. A seal on MS. p. ii reads, "Kaboepaten Boemi 1891."

Several hands: cursive Surakarta scripts. Lined notebook paper. The paper is brittle and brown with age.

RP 105.1 110 (--) Reel 16-28/13

Serat Darmasunya

Author: R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)
Composed: Surakarta, 1815
Inscribed: Surakarta, [1891]
MS. pp. 1–49; 32 x 19.5 cm.

Piwulang; Cosmogony and cosmology; Mystical practice

Kejawèn knowledges. Translation of a didactic-moralistic kekawin into Modern Javanese language and macapat verse. The poem is of a mystical nature and concerns practices to effect the binding of feeling-meaning-sense (*kumpuling rasa*), as well as discourses on matters of cosmogony and cosmology.

Following the invocation, "Awignamastu nama siddhi," the poem opens in Dhangdhanggula, "Tyasira samadya murtèng kawi, nulus kadya samodra gumawang, sirna ilang reregedé, dhangan semuning kayun, lumastari sarining ngaksi, aksining kalangenan, yèka dadya tuduh, lahiré kuluping rasa, rasa tama angangkah kawuwusaning rikang putusing sastra."

The translation was commissioned by the crown prince of Surakarta (the future I.S.K.S. Pakubuwana V, r. 1820–1823) and is dated 9 Siyam Jé 1742 (15 August 1815), *sangkala*, "naya [2] marta [4] maharsi [7] manekung [1]."

RP 105.2 110 (--) Reel 16-28/13

Serat Sana Sunu Tandhanagaran

Author: R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)
Composed: Surakarta, 1815
Inscribed: Surakarta, [1891]
MS. pp. 54–172; 32 x 19.5 cm.

Piwulang

Piwulang literature. The text is divided into 12 parts, each of which details a matter that every human being must remember. For further notes on the *Sana Sunu*, see Poerbatjaraka, *Kapustakan Djawi*: 151–53. Macapat verse. Poem opens in Dhangdhanggula, "Awignamastu nama siddhi, sinidaa déra sang murwèngrat, kang anglimputi saraté." Poem is dated AJ 1747 (CE 1819/20); *sangkala*, "sapta [7] catur [4] swarèng [7] janmi [1]." This witness was apparently copied from a text produced by the Tandhanagaran household. A certain R.T. Tondhanagara held the office of bupati in Karaton Surakarta at the time of the Dipanagara War.

RP 105.3 110 (--) Reel 16-28/13

[Serat Sajarah ingkang Jumeneng ing Tanah Jawi]
Author: Anonymous
Composed: Surakarta, 1882
Inscribed: Surakarta, [1891]
MS. pp. 175–78; 32 x 19.5 cm.

Dynastic history & genealogy

Dynastic genealogy: ancient Javanese kings from Pramèsthi Guru to Prabu Cengkaradéwa of Medhang Kamulan. Macapat verse. Poem opens in Asmarandana, "Panglipuré driya kingkin, nguluri kondha utama, duk ing kuna caritané, pra ratu ing nuswa Jawa, ingkang jumeneng nata, wiwit Hyang Pramèsthi Guru, praptèng nagri Surakarta." Poem is dated 14 Sapar Éhé 1812 (25 December 1882); *sangkala*, "tingaling [2] wong [1] angèsthi [8] tunggal [1]."

RP 105.4 110 (--) Reel 16-28/13

[Pratélan Lose Pramètselar]
Author: Anonymous
Composed: Surakarta, [ca. 1891]
Inscribed: Surakarta, [1891]
MS. pp. 187–192; 32 x 19.5 cm.

Masonic lodge of Surakarta (1890s)

Prose notes concerning the lodge (*lose*) of the Pramètselar (*vrijmetselarij*) society, presumably in Surakarta. The text says that because the lodge houses a secret society, some have called it the home of the devil (*rumah sétan*). The text explains that the Masonic lodge comprises a social organization that does good works and fights against superstition (*gugon-tuhon*) and that it is a pluralistic and egalitarian society of free thinkers that recognizes all religions. The text details the 23 ethical precepts of the brotherhood.

RP 106 44 (808.1 Ser s) Reels 16-28/14

Serat Séwaka
Author: R.T. Sastranagara (R.Ng. Yasadipura II) (1756–1844)
Composed: Surakarta, 1820/21
Inscribed: Surakarta, [turn of 20th c.]
i, 105 pp.; 20.5 x 16.5 cm.

Piwulang: court service

Didactic-moralistic text, especially as pertains to court service (*suwita*). Macapat verse. Poem, which opens in Dhangdhanggula, "Layang séwaka manira ngawi," is dated by *sangkala*, "naga [8] suci [4] sapta [7] buwanané [1]" (AJ 1748 = CE 1820/21). Note on MS final page: "sampun katedhak 7/8/48, Karyarujita."

MS is fragile, suffering from iron-gall ink perforation.

RP 106B.0 104 (370.114 Jay s) Reels 167/7 & 221B/2

Serat Wulang
Author: R.M.H. Jayadiningrat I
Composed: Surakarta, 1819–1844
Inscribed: Surakarta, 1899
i, 133 pp.; 33.5 x 21 cm.

Compilation: Piwulang

Compilation of four didactic texts composed by R.M.H. Jayadiningrat I, who was the nayaka-dalem Bupati Kaparak Kiwa in the Karaton Surakarta at the time of the Dipanagara War. Present manuscript was the gift of R.Ng. Prajakintaka, Abdi-dalem Panéwu Garap Radya Pustaka, who was the author's great-grandson.

Quadratic Karaton Surakarta script.
MS. leaves numbered as follows: I: 1–48 (no p.#s 31–39); II: 1–44 (no p.# 32); III: 1–27; IV: 1–19.
Complete MS reshot on reel 221B, item 2.

RP 106B.1 **104 (370.114 Jay s)** **Reels 167/7 & 221B/2**

Serat Tatamangulun = Serat Mas Ngantèn
Author: R.M.H. Jayadiningrat I
Composed: Surakarta, 1819
Inscribed: Surakarta, 1899
MS. I: 1–48.; 33.5 x 21 cm.

Piwulang: court service, manners

Humorous didactic text in macapat verse. Poem opens in Dhangdhanggula, "Ramé dadèken unining Alip, Tumpak Kulawu wulan Mukaram." The poem begins with an humorous exemplary tale describing the unfortunate installation ceremony of a foolish noveau riche would-be courtier from the countryside. Teachings pertain especially to court etiquette and dress. The latter portion of the text prescribes etiquette for ceremonies (i.e., weddings), with different prescriptions for different social stations and conditions (e.g. courtly elite versus common villagers). For a discussion of the poem, see Suzanne Brenner, "Competing Hierarchies: Javanese Merchants and the *Priyayi* Elite in Solo, Central Java," *Indonesia* 52 (October 1991): 55–83.
For attribution of authorship, see MS. p. 48, "kang makirtyèng surat, truhulun kaparak kéring, Dyan Mas Jayadiningrat kapisan." Poem is dated Tumpak Kulawu Mukharam Alip 1747 (23 October 1819); *sangkala*, "ramé [7] dadèken [4] unining [7] alip [1]." This MS. witness is dated 30 Mulud Jimawal 1829 (8 August 1899); *sangkala*, "trusing [9] tingal [2] nayakanira [8] sri nata [1]."

RP 106B.2 **104 (370.114 Jay s)** **Reels 167/7 & 221B/2**

Serat Margawirya
Author: R.M.H. Jayadiningrat I
Composed: Surakarta, 1838
Inscribed: Surakarta, 1899
MS. II: 1–44.; 33.5 x 21 cm.

Piwulang: court service, manners

Didactic-moralistic text: lessons to youth on court service, the ethics of the nobility, and the moral education of children. Macapat verse. Poem opens in Dhangdhanggula, "Rasa-kerasa ujaring janmi, Sura Wukir kaping salawé prah" with the dating 25 Sura 1766 (20 April 1838); *sangkala*, "rasa [6] kerasa [6] ujaring [7] janmi [1]." Poem has been published; see *Pratélan* II: 273, for synopses of cantos.

RP 106B.3 **104 (370.114 Jay s)** **Reels 167/7 & 221B/2**

Suluk Condra
Author: [R.M.H. Jayadiningrat I]
Composed: [Surakarta, early-mid 19th c.]
Inscribed: Surakarta, 1899
MS. III: 1–27; 33.5 x 21 cm.

Race and ethnicity

Race and ethnicity. A (mostly) derogatory descriptive poem of racial and ethnic groups in nineteenth-century Java. Macapat verse. Among the groups described are the Chinese, Arabs, Bengalis, Dutch, English, French, and Javanese, with arguably the harshest criticism falling to "the Javanese." The poem opens in Kinanthi, "Kinanthi purwaning tembung, kang winangun in palupi, solah bawaning manungsa, kang ngénjak tanah Jawi, sami-sami anak Adam, tinitah awarni-warni." The second part of this (expanded) version of the poem is a scathing description of the avariciousness of the Javanese "*kaum*," that is, the legalistic "santri" Muslims, in contradistinction to the "santri abang."

RP 106B.4 **104 (370.114 Jay s)** **Reels 167/7 & 221B/2**

Serat Jekrèk
Author: R.M.H. Jayadiningrat I
Composed: Surakarta, 1844
Inscribed: Surakarta, 1899

MS. IV: 1–19; 33.5 x 21 cm.

Piwulang: court etiquette, lessons for women

Serat Jekrèk ("The Mousetrap") is a work of *piwulang* literature with lessons in etiquette for courtiers of the Karaton Surakarta as pertains to their interactions with members of the royal family and with each other, as well as lessons on the duties of women and the ethical precepts that govern their behavior. Macapat verse. Poem opens in Sinom, "Paksa gora swarèng janma, warsa Éhé windu Adi," with the date 2 Rabingulawal Éhé 1772 (21 March 1844); *sangkala*, " paksa [2] gora [7] swarèng [7] janma [1]."

RP 107 299 (---) Reel 16-28/15 (missing)

Serat Wirit-Dalem Ingkang Sinuhun Kangjeng Susuhunan kaping VIII

Author: Original compilation for I.S.K.S. Pakubuwana VIII (r. 1858–1861)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, 1954
Scribe: R.L. Dayapangréka
iii, 53 pp.; 21.5 x 16.2 cm.

Islam, tasawuf: wirid

Compilation of texts on tasawuf (Sufi metaphysics and practice), including theological discourses, zikir formulae, prayer texts and mantras (see notes below). The original compilation was produced on commission of I.S.K.S. Pakubuwana VIII (r. 1858–1861) and was later used by I.S.K.S. Pakubuwana X (r. 1839–1939) for his Sufi practice and for teaching his disciples. Pakubuwana X ordered all his students (*siswa*) to make copies of the MS and then to return the original to his office, the Madusuka. Because the MS comprises secret knowledge, the copies were not to be disseminated. The present MS, a sixth generation copy, is provided with a record of its chain of transmission from the prototype MS compiled for Pakubuwana VIII: (1) copy for or by Pakubuwana X (2) unnamed student of Pakubuwana X, (3) R.M. Ng. Wiraturongga (30 December 1911), (4) B.R.M. Suryasuwita (1929), (5) R.M.Ng. Sumahatmaka (23 June 1929), (6) R.L. Dayapangréka, Abdi-dalem Lurah Undhagi (29 July 1954). See colophons on MS. p. ii and 31. Compare text with KS 524 (Pakubuwana X's manuscript). See also RP 4.3.

Cursive Surakarta script.

MS missing from the Radya Pustaka library in 2011.

1. [*Serat Wirid*] (MS. pp. 1–30). Prose text on matters of Sufi knowledge: theological reflections, considerations of the nature of man and his body, the 20 divine attributes, notes on zikir.

2. *Paring-Dalem Sampéyan-Dalem I.S.K.S. Pakubuwana VIII* (MS. p. 31). Reflections on Sufi knowledge: two stanzas in Dhangdhanggula verse, here attributed to Pakubuwana VIII. These verses are identical to the final two stanza's of a witness of *Suluk Gontor* that is dated 1814 (RP 4.3). Also on this page are found R.M. Ng. Sumahatmaka's colophon, with the chain of transmission.

3. *Serat Kadis* (MS. pp. 32–34). Short text on Islamic ethics and ritual obligations, in Asmarandana verse, opening, "Kang ran jalma (-- --) èstri, anganggo limang prakara." Of interest are prohibitions concerning *taledhek* performance on MS. p. 33.

4. *Ismu: Asmaraning Patimah* (MS. pp. 35–38). Prose. Islamic mystical teachings pertaining to the Prophet's daughter, Déwi Fatimah.

5. *Sajarah Nabi* (MS. pp. 39–42). Genealogical notes on the Islamic prophets in Dhangdhanggula verse, opening, "Sinekaran ingkang madu manis." Text composed or copied on Jumat Pahing in Ruwah Alip (no *sangkala*).

6. *Pujiyan* (MS. pp. 43–44). Prayer and zikir texts with instructions on their use. Prose.

7. *Donga Panglebur Dosa* (MS. pp. 44–48). Prayer text to erase sin. Prose.
8. [*Donga Warni-Warni*] (49–51). Mystically empowered prayer texts.
9. *Sahadat Kurès* (MS. pp. 52–53). Islamic prayer text.

RP 108.0 306 (370.114 Pak s) Reel 16-28/16

Serat Wulang-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana ingkang kaping IX = Serat Wira Iswara

Author: I.S.K.S. Pakubuwana IX (1830–1893; r. 1861–1893) and Nyai Tumenggung Adisara ("pujongga èstri")
Composed: Surakarta, see notes below for dates
Inscribed: Surakarta, [turn of the 20th c.]
iv, 140 pp.; 19.5 x 16.5 cm.

Compilation: Piwulang & Tasawuf

Compilation of moralistic-didactic texts composed by I.S.K.S. Pakubuwana IX (r. 1861–1893), along with his "pujongga èstri," Nyai Tumenggung Adisara. MS was presented to the Museum by R.T. Ronggawarsita in 1944.

Cursive Surakarta script.

RP 108.1 306 (370.114 Pak s) Reel 16-28/16

Serat Wulang Putra

Author: I.S.K.S. Pakubuwana IX (1830–1893; r. 1861–1893) and/or Nyai Tumenggung Adisara
Composed: Surakarta, 1876
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 1-41; 19.5 x 16.5 cm.

Piwulang: statecraft and kingship

This highly alliterative poem opens in Kinanthi, "Kinanthi amurwèng kidung, Sri Naréndra kang mandhiri, Surakarta ping sanga." The text, addressed to the king's ten-year old son and successor (Pakubuwana X), provides lessons on Islamic ethics, Sufi practices, and Javanese kingship (with positive and negative exemplars drawn from Javanese history). The text references the teachings of Pakubuwana IV. Poem is dated 27 Dulkangidah Jimawal 1805 (14 December 1876); *sangkala,* "buta [5] muksa [0] ngèsthi [8] nata [1]."

RP 108.2 306 (370.114 Pak s) Reel 16-28/16

Serat Jayèngsastra

Author: I.S.K.S. Pakubuwana IX (1830–1863, r. 1861–1893) [or G.K.R. Kencana Pramèswari-dalem I.S.K.S. Pakubuwana V, (r. 1820–23)]
Composed: Surakarta, 1863
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 41–60; 19.5 x 16.5 cm.

Piwulang: lessons for women

Moralistic-didactic text: lessons for women, in riddle form (*wangsalan*). Macapat verse. Poem opens in Mijil: "Purwaning srat kang sekar pamijil, kang winarni kawroh, ing agesang manggiha arjané..."

The opening canto of this poem differs from that of RP 102.9, which is attributed to Kangjeng Ratu Kencana, Pramèswari-dalem I.S.K.S. Pakubuwana V (r. 1820–1823). See also KS 336.12, where the poem is dated 1849. Present MS dates this variant of the poem 30 Sura Bé 1792 (17 July 1863), *sangkala,* janma [1] swara [7] sasanga [9] anembah kalih [2]," as does KS 368.6.

RP 108.3 306 (370.114 Pak s) Reel 16-28/16

Serat Wulang Rajaputra

Author: Nyai Tumenggung Adisara
Composed: Langenharja, Surakarta, 1881
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 61–86; 19.5 x 16.5 cm.

Piwulang: kingship & statecraft; Islamic ethics & tasawuf; Karaton Surakarta, court life

Moralistic-didactic text: lessons on statecraft and kingship, Islamic ethics, tasawuf, with narrative concerning life at

the court of Pakubuwana IX. Macapat verse. The poem opens in Dhangdhanggula, "Hari Sukra Sri Nata tan mijil, mring udyananing praja karsèndra, angajar prajurit mangké." Nyai Tumenggung Adisara, Pujongga Éstri Karaton Surakarta, writes her authorship into the text of the poem (see MS. p. 66); the poem includes her lengthy teachings to the crown prince (the future Pakubuwana X) on the approach of his circumcision, which was to be held on 7 Sura Alip 1811 (29 November 1881). The poem was written (apparently in installments; see MS. pp. 66, 77, and 86) in the palace of Surakarta and at the royal pasanggrahan of Langenharja over the course of Jimakir 1810 (CE 1881).

RP 108.4 **306 (370.114 Pak s)** **Reel 16-28/16**

Serat Pitutur ing Èstri = Serat Wara Ratna
Author: : I.S.K.S. Pakubuwana IX (1830–1863, r. 1861–1893) [& Nyai Tumenggung Adisara?]
Composed: Surakarta, 1882
Inscribed: Surakarta, [turn of the 20th c.]
Scribe: Unknown
MS. pp. 87–99; 19.5 x 16.5 cm.

Piwulang: Lessons for women; Islam: tasawuf

Moralistic-didactic text: lessons for women. Macapat verse. Poem opens in Sinom, "Murwèng karsa sri nata gung wangsit, mring sagung ing wanita kang samya, winengku maring priyané, kudu manut sakayun." In addition to advice concerning women's behavior in marriage, the teachings include lessons on matters of tasawuf. Poem is dated (MS. p. 97) 3 Rabingulawal Alip 1811 (22 February 1882).

RP 108.5 **306 (370.114 Pak s)** **Reel 16-28/16**

Serat Wulang Punggawa
Author: : I.S.K.S. Pakubuwana IX (1830–1863, r. 1861–1893) [& Nyai Tumenggung Adisara?]
Composed: Surakarta, [ca. 1882]
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 100–17; 19.5 x 16.5 cm.

Piwulang: Court service; Karaton Surakarta: court life

Court life and ethics. Macapat verse. The poem describes activities for several days at the king's pleasure retreat, Langenharja, during Rabingulakir Alip 1811 (February-March 1882). The activities include story-telling sessions and dialogues on Islamic theology and ethics as well as on court service. Poem opens Asmarandana, "Kasmaran Jeng Sri Bupati, ingkang lagya mangun suka, nèng Langenharja karsané."

RP 108.6 **306 (370.114 Pak s)** **Reel 16-28/16**

Serat Gandrung Turida
Author: I.S.K.S. Pakubuwana IX (1830–1863, r. 1861–1893)
Composed: Surakarta, 1887
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 117–28; 19.5 x 16.5 cm.

Lyric poetry

Lyric poem composed by Pakubuwana IX to mourn the death of his queen Kangjeng Ratu Pakubuwana, who died suddenly, reputedly by her own hand, on 27 March 1887. The poem opens in Dhangdhanggula, "Megap-megap kapegatan ing sih, memanisé wong nèng ngalam donya, dinadak tanpa tinarèn."

RP 108.7 **306 (370.114 Pak s)** **Reel 16-28/16**

Serat Wasita Dyah Utama
Author: Nyai Tumenggung Adisara (for I.S.K.S. Pakubuwana IX)
Composed: Surakarta, 1887
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 129–40; 19.5 x 16.5 cm.

Piwulang: Lessons for women

Didactic-moralistic poem addressed to the daughters of Pakubuwana IX. The poem opens in Kinanthi, "Duh gér putri putraningsun, nadyan wus kanthi pinusthi." Although written in the king's first person, the poem is "signed" by Adisara, "ingkang anulis pujanggèstri

kawula pun Adisara." Poem is dated 15 Ruwah Bé 1816 (9 May 1887); *sangkala,* "obahing [6] para wanodya [1] èsthining [8] driya utama [1]." The date of composition is coincidentally the date upon which the king elevated his *ampéyan* R. Ayu Adipati Mandayaprana (R. Rarasati) to the position of queen with the title Kangjeng Ratu Pakubuwana. The new queen had been the rival of the late Ratu Pakubuwana, who had died a little over a month before (see notes above to item 6). When Pakubuwana X came to the throne in 1893, the title of the newer Ratu Pakubuwana was changed to K. Ratu Maduretna.

RP 109 10 (808.8 Man s) Reel 16-28/17

Serat Wirawiyata
Author: K.G.P.A.A. Mangkunagara IV (1811–1881; r. 1853–1881)
Composed: Surakarta, early 1860s
Inscribed: Surakarta, [late 19th c.]
9 pp.; 21 x 16.5 cm.

Piwulang: military service

Didactic-moralistic text, especially as pertains to military service. Macapat verse. Beginning of MS damaged. Poem appears to have been written over several years, with various dates provided in *sangkala,* e.g., "murtyastha [8, 8] amulang [7] sunu [1]" (23 February 1860) and "aji [1] trustha [9] mulang [7] punggawa [1]" (23 October 1862). Compare text with MN 532.

Cursive Surakarta script.

Lined notebook paper. Paper is extremely fragile with iron-gall ink perforations.

RP 110.0 301 (294.507 Ser s) Reel 16-28/18

Buku Wéddhaprana
Compiled by: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
Compiled: Surakarta, [1920s.]
Inscribed: Surakarta, [1920s]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
54 pp.; 21 x 16.5 cm.

Compilation

Compilation of nine texts on a range of subjects. Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939). Lined notebook paper. MS suffers from iron-gall ink bleed through, with perforations.

RP 110.1 301 (294.507 Ser s) Reel 16-28/18

[Riwayatipun R.M.Ng. Harjadipraja]
Author: R.M.Ng. Harjadipraja
Composed: Surakarta, 1923
Inscribed: Surakarta, [1923]
Scribe: [R.M.Ng. Harjadipraja?]
MS. pp. 1–2; 21 x 16.5 cm.

Biographical notes: R.M.Ng. Harjadipraja

Notes in macapat verse recording the career of R.M.Ng. Harjadipura, especially noting his reception of a medal (*bintang*) from Pakubuwana X on the occasion of the king's 64th birthday celebration (31 March 1921). Poem dated 16 Siyam Jimawal 1853 (2 May 1923). Compare text with RP 53.2.

RP 110.2 301 (294.507 Ser s) Reel 16-28/18

Serat Wéddhaprana
Author: R. Sastrakartika
Composed: Surakarta, 1927
Inscribed: Surakarta, [1927]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 3–15; 21 x 16.5 cm.

Piwulang: lessons for youth

Moralistic-didactic text addressed to youth, referencing the twenty letters of the Javanese alphabet (*hanacaraka*). Macapat verse. Poem opens in Sinom: "Utamaning wong amudha." Attribution of authorship from a *sandiasma* in the poem's final stanza in which also is found the date 3 Rejeb Jimakir 1858 (27 December 1927), *sangkala,* "madya [8] pandhawa [5] slira [8] ji [1]."

RP 110.3 301 (294.507 Ser s) Reel 16-28/18

Serat Panalongsa

Author: R. Sastrakartika
Composed: Surakarta, 1927
Inscribed: Surakarta, [1927]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 15–25; 21 x 16.5 cm.

Piwulang

Didactic poem pertaining to the acquisition of character and spiritual strength from the trials (*kecobaan*) of life. Macapat verse. Poem opens in Kinanthi: "Kanthi rarasing kidung." Attribution of authorship from a *sandiasma* in the poem's two opening stanzas. Poem dated 25 Jumadilawal Jimakir 1858 (13 November 1927); *sangkala* "madyèng [8] marga [5] slira [8] tunggal [1]."

RP 110.4 **301 (294.507 Ser s)** **Reel 16-28/18**

[Piwulang Baku-Baku Sasmitané]
Author: R. Sastrakartika
Composed: Surakarta, [ca. 1927]
Inscribed: Surakarta, [ca. 1927]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 26-29; 21 x 16.5 cm.

Piwulang

Moralistic-didactic text in macapat verse. Poem opens in Dhangdhanggula: "Sinarkara karenaning kapti, kapitèng tyas dénira arsa wikan, baku-baku sasmitané." Attribution of authorship from a *sandiasma.*

RP 110.5 **301 (294.507 Ser s)** **Reel 16-28/18**

Serat Iber-Iber
Author: R. Sastrakartika
Composed: Surakarta, 1928
Inscribed: Surakarta, [1928]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 29–34; 21 x 16.5 cm.

Correspondence

Letter from R. Sastrakartika presenting a copy of *Serat Babad Nitik* to his younger brother, R.Ng. Taruharja. Macapat verse. Letter opens in Dhangdhanggula: "Sarkara ring karenaning kapti, kedah dènnya ngaturaken pustaka." Letter dated 7 Sawal 1858 (29 March 1928); *sangkala* "brahamanastha [8] pandhawa [5] sarira [8] tunggil [1]."

RP 110.6 **301 (294.50 Ser s)** **Reel 16-28/18**

Serat Wéddharaga
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1870/71
Inscribed: Surakarta, [ca. 1928]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 35–45; 21 x 16.5 cm.

Piwulang: lessons for youth

Didactic text addressed to youth: teachings pertain to the search for esoteric knowledge (*pados ngèlmu*) and to ascetic practice. Macapat verse: Gambuh meter. Poem opens: "Ki Gambuh karya pémut." Attribution of authorship from a *sandiasma* in the poem's closing stanza. Poem dated AJ 1799 (CE 1870/71); *sangkala,* "trusan [9] rong [9] saptèng [7] lebu [1."

RP 110.7 **301 (294.507 Ser s)** **Reel 16-28/18**

Serat Sabdatama
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [ca. 1870]
Inscribed: Surakarta, [ca. 1928]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 45–49; 21 x 16.5 cm.

Prophecy

Prophetic text lamenting the disorder of the author's present (*kalabendu*) and prophesying deliverance in the coming Golden Age. Macapat verse: Gambuh meter. Text of present MS opens: "Rong asta wus katekuk, kari ura-ura kang pakantuk" (opening stanzas missing). Attribution

of authorship from a *sandiasma* that reads: "Ronggawarsita ing Kedhung Kol Surakarta."

RP 110.8 **301 (294.507 Ser s)** **Reel 16-28/18**

Serat Jaka Lodhang
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [ca. 1870]
Inscribed: Surakarta, [ca. 1928]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. pp. 50–53; 21 x 16.5 cm.

Prophecy

Prophetic text lamenting the disorder of the author's present (*kalabendu*) and prophesying deliverance in the coming Golden Age. Macapat verse: Gambuh meter. Poem opens: "Jaka Lodhang gumandhul." The prophecy provides dates for the prophesied events: AJ 1850 (CE 1919/20) will see disasters; AJ 1860 (CE 1929/30) will usher in a time of repentance; AJ 1877 (1945/46) will mark the beginning of the Golden Age (*sangkala* "wiku [7] sapta [7] ngèsthi [8] ratu [1]").

RP 110.9 **301 (294.507/ Ser/s)** **Reel 16-28/18**

Sandiasma
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [ca. 1870]
Inscribed: Surakarta, [ca. 1928]
Scribe: [R.M.Ng. Harjadipraja?, R. Sastrakartika?]
MS. p. 54; 21 x 16.5 cm.

Literary studies: acrostics

Double *sandiasma* for Ronggawarsita: "*Rong*èh jleg tumiba, *ga*garan santosa, *war*tané mèh teka, *si*kara karodha, *ta*tagé tan katon; barang-barang nge*rong*, saguh tanpa ra*ga*, katali kawa*war*, dhadhal ameks*i*, tondha murang ta*ta*."

RP 111 **84 (808.1 Dar/s)** **Reel 16-28/19**

Serat Atmawiyata
Author: Ng. Darsapradata (in consultation with M.Ng. Wongsalukita, M.Ng. Jayasupana, M.Ng Reksapraja)
Composed: Surakarta, 1882
Inscribed: Surakarta, 1882
40 pp.; 34.4 x 21 cm.

Piwulang: marriage and family

Moralistic didactic text, especially as pertains to marriage and family life. This macapat version is rendered from a Javanese prose text by C.F. Winter, Jr. (published 1870) that comprised a translation from Dutch of a text written by his father, C. F. Winter, Sr. Darsapradata's macapat rendering opens in Dhangdhanggula with a panegyric to the elder Winter, "Kérut kagunturan mamanising, wiyat arjanira sang sudibya, amumpuni sanggyaning rèh, ing susastra linuhung, widagda ring basa besuki, pantes sinudarsana, pamardining kawruh, yèku panjenenganira, Tuwan Karel Frédrik Winter kang palinggih, jru basèng Surakarta." Poem is dated 23 Sapar Alip 1811 (14 January 1882); *sangkala*, "jana [1] siki [1] ngèsthi [8] ing gusti [1]." Poem was presented to (and/or composed for) K.B.R.M.T. Purwanagara (=K.R.A. Sasradiningrat IV), whose signature appears at close of MS.

Cursive Surakarta script. Violet ink.
MS. leaves double-page numbered, 1-20.

RP 112 **15 (----)** **Reel 16-28/21**
(missing)

Serat Piwulang Niti Wasita = Serat Niti Wasita
Author: R.M.T. Kusumawardaya
Composed: Surakarta, 1881/82
Inscribed: Surakarta, 1881/82
Scribe: R.M.T. Kusumawardaya
i, 26 pp.; 21.5 x 16.5 cm.

Piwulang: kingship

Highly alliterative moralistic-didactic poem, especially as pertains to the duties

and nature of Javanese kingship. Macapat verse. Poem opens in Dhangdhanggula: "Lir sadpada manguswa ganda mrik, anerang sari-sarining sekar." Poem is dated AJ 1811 (CE 1881/82); *sangkala*, "kapti [1] nguswa murtining [8] kanang [1] rat [1]." It was probably addressed go K.G.P.A.A. Amangkunagara V (the future Pakubuwana X, r. 1893-1939) on the occasion of his circumcision on 29 November 1881.

Probably composed on commission of K.B.R.M.T. Purwanagara (= K.R.A. Sasradiningrat IV). Present MS, which Kusumawardaya presented to Purwanagara, appears to have been the author's working draft. Kusumawardaya was a grandson of Pakubuwana IV.

Cursive Surakarta script.

Manuscript was missing from the Radya Pustaka library in 2011.

RP 113 200 (613.95 Sur/s) Reel 16-28/22; R206/17

Serat Nitimani

Author: R.M.H. Sugonda
Composed: Surakarta or Pasuruhan, 1892
Inscribed: Surakarta, [turn of the 20th c.]
i, 348 pp.; 33 x 21 cm.

Erotics, Physiognomy, Tasawuf

Prose treatise on Javanese erotics, physiognomy of women, Islamic mysticism (including a discussion of the *Hidayat Jati* of Muhammad Sirollah [R.Ng. Ronggawarsita]), Islamic lore and asceticism. Treatise is presented in the form of a dialogue between Sang Murwèng-gita and Juru Patanya. Volume opens with the author's introduction and a collection of didactic *wangsalan* (riddles). This version of the text, dated AJ 1821 (CE 1892), is a revised edition of an earlier AJ 1816 (CE 1886/87) text; see MS. p. 1. Author was a son of Mangkunagara IV (r. 1853–1881).

The text was published (Surakarta 1908); see *Pratélan* II: 234–35 for a synopsis of the volume's contents. See also Pigeaud, *Literature of Java* II: 371.

MS. leaves numbered 1–349; no p.# 303.

Script is one associated with the court of Pakubuwana X (r. 1893-1939).

MS. pp. 345–46 reshot on reel 206, item 17.

RP 114 149 (613.95 Sos s) Reel 16-29/1

Serat Lakining Musthika utawi Tumangkaring Manusa

Authors: R. Sasrakusuma, mantri guru pensiyun ing Madiyun (in consultation with M. Sarjana, dokter Jawi ing Laman-Luluwi, and certified by R. Suryatin, Inlandsch Artes ing Basuki)
Composed: Madiyun, [early 20th c.]
Inscribed: [Madiyun; early 20th c.]
Scribe: [R. Sasrakusuma]
445 pp.: illustrations; 33.5 x 22 cm.

Medicine: sexual physiology; Hygiene

Medical textbook on human sexual physiology, with illustrations. MS appears to be the author's draft version.

Cursive script of uncertain provenance.

Lined notebook paper.

RP 115 69 (398.2 Yas s) Reel 93A/1

Serat Jugulmudha = Babon Soerat Djoegoel Moeda Tjaritanja Sri Padoeka Moho Poenggoeng Poerwotjarita

Author: R.Ng. Yasadipura I (1729–1803) and see notes below
Composed: Surakarta, 1755/56
Inscribed: Surakarta, [mid-late 19th c.]
29 pp.; 34.2 x 21 cm.

Juridical literature; Pustaka Raja Puwara history

Tales of Sri Maha Punggung, legendary king of Purwacarita, and his *patih*, Jugulmudha. Macapat verse: 8 cantos. Poem opens in Dhangdhanggula: "Pudyastutining titah martitis, arti murtya tuding tar tamtuwa, wijang tan wruh wigenahé." Canto 2, in Sinom, begins, "Ya ta sira si Makakah." The Jugulmudha tales are exemplary and pertain to legal cases and decisions. According to Ronggawarsita's *Pustaka Raja*, Sri Maha Punggung reigned in Purwacarita in the eleventh century (solar).

The opening stanzas of the poem form a brief introduction that attributes authorship to Yasadipura I (AJ 1681 = CE 1755/56), upon the commission of Pakubuwana III (r. 1749–1788). This MS, however, has the appearance of a draft. Style is reminiscent of that of the pujongga Ronggawarsita. RP 116 is a copy of this MS.

At close of MS is a note that the text continues with *Serat Suryangalam* (see RP 117).

See Pigeaud, *Literature of Java* II: 42 (LOR 1850:2).

MS. leaves numbered 3-31.

Karaton Surakarta Kadipatèn script.

RP 116 53 (398.2 Yas s) Reel 16-29/2

Serat Jugulmudha

Author: R.Ng. Yasadipura I (1729–1803) and see notes to RP 115

Composed: Surakarta, 1755/56

Inscribed: Surakarta, [late 19th c.]

i, 70 pp.; 20.2 x 16.3 cm.

Juridical literature; Pustaka Raja Puwara history

Tales of Sri Maha Punggung, legendary king of Purwacarita, and his *patih*, Jugulmudha. Macapat verse: 8 cantos. Copy of RP 115 (see notes above).

Cursive Surakarta script, in a style found in the early years of the reign of Pakubuwana X (r. 1893–1939).

The paper is brown and brittle, with some breaks. MS suffers from iron-gall ink bleed through, and it is further damaged as a result of earlier repair of tears with cellophane tape.

RP 117 51 (923.5 Sur s) Reel 93A/3; R212/31

Serat Suryangalam = Serat Sultan Suryangalam

Author: [Prabu Suryangalam = Sénapati Jimbun = Radèn Patah]

Composed: [Demak; late 15th century]

Inscribed: [s.l.]; 1767, 1794

Scribes: Unknown and see notes below

iii, 118 pp.: illustrations; 20 x 16 cm.

Juridical literature

An early copy of the Suryangalam law book: prose juridical treatise that is traditionally attributed to Sénapati Jimbun, first ruler of Demak (late fifteenth century). For general introductory remarks on the text and its genre, see Pigeaud, *Literature of Java* I: 308–10.

Present manuscript witness is dated on 57 recto: 9 Sela Éhé 1692 (28 March 1767). On p. 57 verso, in a hand different from that of the remainder of the MS, is a note with a second date: 12 Jumadilakir Wawu 1721 (24 December 1794); also, in still another hand, on p. 57 recto, is a note signed "Jagasudira." See also the partially obscured *sangkala* on MS. p. iii.

Text is preceded by three pages of miscellaneous notes, with two illustrations of demons.

On MS. p 34 recto, it is noted that this MS belonged to "Kyai Ngabéhi Nayawijaya, priyayi . . .Anom in Pangabéyan."

KS 238 is a copy of this MS.

MS. leaves double-page numbered, 1-57; p. following p.# 48 not numbered.

Archaic script or uncertain provenance (Yogyakarta?).

Watermarks: GR; PROPATRIA EIUSQUE LIBERTATE – VAN DE LEY [?].

MS. pp. 22-24 reshot on reel 212, item 31.

RP 118 282 (297.4 Pra k) Reel 93A/4; R212/32

Kitab Jawan = Kitab Jawèn Prawirabayan

Author: Anonymous

Composed: [s.l., s.a.]

Inscribed: Surakarta, [early-mid 19th c.]

Scribe: [R. Panji Prawirabaya]

i, 131 pp.; 36.4 x 31.5 cm.

Juridical literature; Islam, fikh

Juridical treatise on Islamic law. Prose. Arabic *lapal* (phrases; sounds) translated and explicated in Javanese. Text is preceded by a two-page glossary prepared by Radèn Panji Prawirabaya.

Cursive Surakarta script (compare hand with RP 121).

Watermark: RUSE & TURNERS 1823.
MS. pp. 41–46 reshot on reel 212, item 32.

RP 119 **296 (341.026 Ser s)** **Reel 16-29/3; R206/18**

Serat Prajangjiyan-dalem Nata = Pratélan Wontenipun Bongsa Éropah Ngambah Tanah Jawi tuwin Wontenipun Karaton Amimitran lajeng Damel Pajangjiyan kaliyan Bongsa Éropah
Author: Anonymous
Composed: Surakarta, [late 19th c.], mid 20th c.
Inscribed: Surakarta, [mid 20th c.]
xx, 179 pp.; 32.5 x 21 cm.

History of Java (Surakarta): colonial relationship (17th-20th c.); Treaties: 1677–1939

A history of relations between Dutch colonial powers and Javanese rulers: seventeenth-century Mataram to the accession of Pakubuwana XI (r. 1939–1945). Prose. Text begins with several introductory pages discussing very early (1431–1600) European entrees into Java (mostly drawn from European sources). The main body of the text includes copies of dated treaties, laws, and letters exchanged between the Javanese rulers and Dutch colonialists (1677–1939) as well as chronological notes on Javanese dynastic history. At certain junctures the court scribe or scribes who compiled the MS provide revealing critical notes on the history of colonial relationship. Compare with KS 5 (an earlier version of the text that extends to the late nineteenth century).

MS. pp. i–xx form a table of contents.
Small cursive Surakarta script.
MS. pp. 81-84, 113–16, 129–32, 139–50 reshot on reel 212, item 32.

RP 120 **294 (808.8381 Sut PI)** **Reel 16-29/4; R206/19**

Buku Cariyos Ringkesan Babat Tanah Jawi, Jaman Karaton Surakarta Hadiningrat = Prajanjiyan Pakubuwana, Jilid II
Author: R.T. Sutanagara (abdi-dalem Bupati Pulisi Klathèn)
Composed: Klaten; 1899
Inscribed: Klaten; 1899
Scribe: R.T. Sutanagara
Vol. II of 3: i, 162 pp.; 34 x 21 cm.

History: Surakarta (1745–1896); Treaties

Concise prose history of the kingdom of Surakarta (1745–1896). Text comprises brief sketches of historical events pertaining to the Karaton Surakarta and the Mangkunagaran, interspersed with copies of dated treaties. MS is preceded by a signed author's introduction, in which he discusses his association with the Dutch colonial scholar, G. P. Rouffaer, and their joint efforts to collect Javanese source materials, no doubt in preparation of Rouffaer's treatise *Vorstenlanden* that was first published in 1905 in the *Encyclopaedia van Nederlandsch-Indie*). This MS comprises Vol. II of a three-part series; vols. I and II were not extant in the collection at the time of filming.

Cursive Surakarta script (Kadipatèn).
MS. pp. 156–57 reshot on reel 206, item 19.

RP 121 **241 (351.00312 Ang a)** **Reels 93A/5; R212/33**

Serat Angger-Angger Pakubuwana IV
Author: see notes below
Composed: see notes below
Inscribed: Surakarta, early-mid 19th c.
Scribe: [R. Panji Prawirabaya]
i, 240 pp.; 43.5 x 27 cm.

Juridical literature; Literary Studies; Divination

Compilation of Javanese laws and regulations, most of which were issued by the court of Pakubuwana IV (r. 1788–1820), with several dating from later in the 1820s and the 1830s.

Cursive Surakarta script, in a hand similar to that of RP 118.

A note on MS. p. 240 identifies the MS as belonging to Radèn Atmaseputra.

1. *Serat Angger-Anggeran* (MS. pp. 1–61). Laws issued jointly by K.R.A. Sasradiningrat II (pepatih-dalem Karaton Surakarta) and K.R.A. Danureja IV (pepatih-dalem Karaton Ngayogyakarta) following a meeting in Klaten on 16 October 1817. Laws issued in Surakarta, 14 Sura Wawu 1745 (24 November 1817). 41 articles. Many of the laws govern legal disputes between subjects of the two courts. See also RP 123. MS. pp. 37–42 reshot on reel 212, item 33.

2. [*Layang Paréntah Éhé 1764, Bab Layang Pas*] (MS. p. 61). Regulations issued by K.R. Adipati Sasradiningrat II and Kangjeng Tuwan Mayor [F. T. Maijor] Rèsidhèn ing Surakarta: pass laws. The order announcing the new regulations is dated 3 Jumadilawal Éhé 1764 (3 August 1836) and is addressed to R.T. Yasadipura of the Kadipatèn Anom. According to this new regulation, all abdi-dalem traveling outside the borders of Surakarta, or into Netherlands East Indies directly administered territories, must have a pass and must register all goods carried with them. Failure to abide by the regulations would result in a fine of Rp. 5 (*putih*), or, if the offender was unable to pay the fine, 25 lashes.

3. *Angger Sadasa* (MS. pp. 62–89). Laws pertaining to rural administration; land and financial dealings between Javanese and non-Javanese (Dutch and Chinese) subjects.

4. *Undhang-Undhang Gupernur Jéndral* (MS. pp. 89–90). Laws pertaining to lending and borrowing of money: issued by Governor General van der Cappelen, 7 March 1822.

5. *Nawala Pradata* (MS. pp 92–113). Legal instructions of Pakubuwana IV to the Head of the royal judiciary (R.Ng. Hamongpraja). See RP 122.

6. *Angger Gladhag* (MS. pp. 114–25). Laws issued by Pakubuwana IV (CE 1806?) defining the duties of *wong gladhag, wong wadana,* and *wong kalang gowong.*

7. *Lepiyan Palekat Kuntrak* (MS. pp. 126–27). Contract/treaty between Pakubuwana IV and Sir Thomas Stamford Raffles, Lieutenant Governor General, signed at midnight on 8 Besar Jimakir 1738 (24 December 1811). 6 articles.

8. *Tedhakan Paréntahipun Tuwan Résidhèn H. Maggilavrij tuwin Wangsulanipun K.R.A. Sasradiningrat dhumateng R.Ng. Hamongpraja* (MS. pp. 128–29). Negotiations re court payments, Besar Dal 1751 (July 1824).

9. *Teturunan saking Kitab [Jawan]* (MS. pp. 131–218). Prose juridical treatise on Islamic law. Arabic *lapal* (phrases, sounds) translated and explicated in Javanese. See RP 118.

10. *Layang I.S.K.S. Pakubuwana IV marang Kakang Pangulu Tapsir Anom* (MS. pp. 219–22). Legal instructions of Pakubuwana IV to the head of the religious judiciary; dated 18 Jumadilawal Jimawal 1733 (4 August 1806).

11. *Nawala I.S.K.S. Pakubuwana IV Dhawuh marang Tumenggung Cakrajaya* (MS. pp. 222–25). Letter from Pakubuwana IV to Tumenggung Cakrajaya, appointing him as pepatih-dalem, with the name Radèn Adipati Danuningrat on 27 Sapar Alip 1731 (7 June 1804). Following the letter of appointment is a list of the new patih's *lungguh* lands.

12. [*Bab Purwakanthi tuwin Dasanama akaliyan Bab Pawukon*] (MS. pp. 227–38). Chart with meanings of Javanese phonemes. Notes concerning Javanese language (lists of alliterative words and synonym lists). Notes on macapat prosody. Notes on the ten stages of drunkenness. Notes on calendrical divination, including a listing of requirements (*syarat*) for safe travel on particular days. Divination based on the letters in a person's name.

RP 121B **Uncat. D5 (340.1 Ser s)** **Reels 174/9 & 175/1**

Serat Angger-Angger

Compiled by: Anonymous
Compiled: [Surakarta, late 19th c.]
Composed: Batavia, Surakarta & Yogyakarta; late 18th–late 19th c.; see notes below
Inscribed: Surakarta, [1890s]
761 pp. total; 34 x 19. 8. cm.

Juridical literature, Laws: Surakarta, Yogyakarta & Netherlands East Indies

Compendium of laws: Javanese royal courts, Islamic courts, and government of the Netherlands East Indies. Present manuscript at one time belonged to R.M.H. Jayaningrat and at a later date to R.M. Panji Purwasubrata. Compare text with RP 121C.

Cursive Surakarta script. Ink is very faded.

MS is from the legacy of R.M.Ng. Dutadipraja, instructor at the Radya Pustaka *dhalang* school and *komisaris* of the museum.

MS. leaves numbered:
I: 1-170 (no p.# 35, no p.# 95, no p.# 144)
II: 1–185 (no p.# 97)
III: 1–101
IV: 1–95 (p.# 81 x 2)
V: 1–127 (p.# 48 x 2)
VI: 1–69 (p.# 42 x 2)
VII: 1–10

1. *Layang Angger Wewatoné Kukum ing Néderlan Indiya* (MS.I: 1–12). Netherlands Indies laws pertaining to the Principalities (*Vorstenlanden*). 37 articles.

2. *Layang Pranatan Wujudané kang Anyekel Pangawasa Anindakaké Babeneran ing Néderlan Indiya* (MS. I: 12–65). 116 articles.

3. *Pratélané kang Kasebut Sawiji-Wijining Prakara Sajroning Layang Pranatan Panyekeling Polisi, sarta Bab Laku-Lakuning Babeneran ing Prakara Para Padu, apadéné Bab Lakuné Anjaluk Pahukumaning Wong, ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura* (MS. I: 66–69). 16 articles.

4. *Layang Pranatan Panyekeling Polisi, lan Bab Lakuning Babeneran ing Prakara Para Padu, apadéné Bab Lakuné Anjaluk Pahukumaning Wong ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura* (MS. I: 69–162). 267 articles.

5. *Murat sarta Tateranginpun ing Tembung Wlandi, sarta Tembung Jawi ing Sawatawisipun* (MS. I: 164–70). Glossary for the Dutch and Javanese terminology in items 1–4 above.

6. [*Angger*] *Nawala Pradata* (MS. II: 1–39) Legal instructions of Pakubuwana VII (r. 1830–1858) to the head of the royal judiciary, R.Ng. Hamongpraja. 42 articles. Dated 18 Besar Dal 1759 (19 May 1832).

7. *Angger Sadasa* (MS. II: 39–70). Laws issued by K.R.A. Sasradiningrat II, Pepatih-dalem Karaton Surakarta circa 1818–1820. Laws pertain to regulations governing Karaton Surakarta courtiers. 50 articles.

8. *Angger Ageng* (MS. II: 70–129). Laws issued jointly by the patih of Surakarta, K.R.A. Sasradiningrat II and the patih of Yogyakarta, K.R.A. Danureja IV. 35 articles. Dated 3 Besar Wawu 1745 (4 October 1818).

9. *Angger Gunung* (MS. II: 126–61). Laws issued by Pakubuwana VII (r. 1830–1858) pertaining to the rural population. 62 articles. Dated 15 Arwah Bé 1768 (12 October 1840).

10. *Angger Aru Biru* (MS. II: 161–66). Laws issued by K.R.A. Danureja I, Pepatih-dalem Karaton Yogyakarta. 4 articles. Semarang, 11 Sura Alip 1699 (4 April 1773) and Yogyakarta, 5 Besar Éhé 1708 (11 November 1782).

11. *Angger Ageng* (MS. II: 166–70). Laws issued jointly by the patih of the Karaton Surakarta and the patih of the Karaton Yogyakarta. 38 articles. Semarang, 11 Sura Alip 1699 (4 April 1773) and Yogyakarta, 5 Besar Éhé 1708 (11 November 1782).

12. *Angger Nawala Pradata* (MS. II: 170–73). Concise. 41 articles.

13. *Angger Sadasa* (MS. II: 173–80). Concise. 56 articles.

14. *Angger-Anggeran* (MS. II: 180–85). Laws pertaining to Karaton Surakarta courtiers. 14 articles.

15. *Layang Angger Hukumané Wong Jawa Sapapadhané ing Tanah Indiya Néderlan* (MS. III: 1–99). 301 articles.

16. *Pranata Panyaliné Papacak Lawas Sarana kang Anyar* (MS. III: 99–101). 6 articles.

17. *Angger Hukuman Indiya Néderlan: Layang Angger Wawaton ing atasé Pahukumané Wong Bongsa Jawa sarta Liyané kang Padha Kagolongaké Wong Bongsa Jawa Sapapadhané ing Tanah Indiya Néderlan* (MS. IV: 1–95). 273 articles.

18. *Kitab Topah: Papethikan Kitab Topah, Kakaranganipun Ibnu Kajar* (MS. V: 1–127). Islamic law. Legal writings of the great Shafi'i legal scholar Ibnu Hajar al-Haytami al-Makki (b. AH 909) dated Hijrah 958 (CE 1551). 359 articles. Present MS (Javanese translation?) dated AJ 1821 (CE 1891/92).

19. *Undhang Wiradat Sapanunggilanipun Sawarnining Kapernatan Lami utawi Énggal* (MS. VI: 1–24). Laws and regulations issued by Pakubuwana IX (r. 1861–1893), dated 9 Siyam 1798 (13 December 1869). 41 articles + example of legal contract.

20. *Layang Pranatan K.R.A. Sasranagara marang K.P. Kolonèl H. Purbanagara* (MS. VI: 24–38). 15 articles + 7 articles, dated 8 Siyam 1801 (21 February 1871).

21. *Prajangjiyan: Tuwan Mister Pradrik Walrapèn Panès* [F. W. van Nes], *Gupenur Jéndral Rochussen sarta I.S.K.S. Pakubuwana VII* (MS. VI: 38–48). Treaty pertaining to legal proceedings: Netherlands Indies government and the Karaton Surakarta. 26 articles, dated 5 June 1847.

22. *Kaowahan Pranatan I.S.K.S. Pakubuwana IX (9 Pasa Jé 1798)* (MS. VI: 48–56). Emendations by Pakubuwana IX (r. 1861–1893) to regulations that he had issued on 9 Pasa Jé 1798 (13 December 1869); see above # 19. Emendations dated 15 Ruwah Jimawal 1821 (15 March 1892). 16 articles.

23. *Layang Pranatané K.R.A. Sasradiningrat IV* (MS. VI: 56–69). Regulations issued by K.R.A. Sasradiningrat IV, Pepatih-dalem Karaton Surakarta, dated 9 Pasa Jimawal 1821 (7 April 1892). 22 articles + example of legal contract (*serat gedhé*).

24. *Pranatan Ongka 4* (MS. VII: 1–10). Regulations issued by K.R.A. Sasranagara, Pepatih-dalem Karaton Surakarta, dated 13 Dulkangidah Bé 1816 (3 August 1887). 20 articles.

RP 121C **Uncat. (340.1 Ser s; kotak 21)** **Reel 176/7**

Serat Angger Lampah: Pathokanipun Anindakaken Pangadilan saha Pulisi

Composed: See notes below
Inscribed: Surakarta, [ca. 1905–1918]
Scribes: "S. M." & unknown
258 pp. total; 33.5 x 20.8 cm.

Juridical literature: Surakarta, Yogyakarta & Netherlands East Indies

Laws: Javanese royal courts and the Netherlands East Indies government. Compare text with RP 121B

Small cursive Surakarta script (Kadipatèn).

Lined notebook paper.

MS. leaves numbered:
I: 1–8
II: i–ii, 1–40
III: i, 1–4
IV: 1–129
V: 1–7
VI: 1–63

Manuscript is from the legacy of R.M.Ng. Dutadipraja.

1. *Layang Angger Wewatoné Kukum ing Néderlan Indiya* (MS. I: 1–8). Netherlands

East Indies laws pertaining to the Principalities (*Vorstenlanden*). Translated from the Dutch. 37 articles.

2. *Layang Pranatan Wujudané Anyekel Pangawasa Anindakaké Babeneran ing Néderlan Indiya* (MS. II: 1–40). Translated from the Dutch: 116 articles.
3. *Pratélané kang Kasebut Sawiji-Wijining Prakara Sajroning Layang Pranatan Panyekeling Polisi, sarta Bab Laku-Lakuning Babeneran ing Prapakara Para Padu, apadéné Bab Lakuné anjaluk Pahukumaning Wong, ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura* (MS. III: 1–4).
4. *Layang Pranatan Panyekeling Polisi, lan Bab Lakuning Babeneran ing Prakara Para Padu, apadéné Anjaluk Pahukumaning Wong, ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura* (MS. IV: 1–129). Translated from the Dutch: 433 articles.
5. *Murat sarta Taterangipun ing Tembung Wlandi, sarta Tembung Jawi ing Sawatawisipun* (MS. V: 1–7). Glossary for the Dutch and Javanese terminology in items 1–4 above.

Note: Items 1–5 above were copied from a published edition; copy dated 19 Ruwah Alip 1835 (19 October 1905).

6. [*Angger-Angger tumrap ing Karaton Surakarta*] (MS. VI: 1–63). Juridical compilation: copies of laws, regulations, legal codes, excerpts from newspapers pertaining to juridical matters. Most of the copies are of documents that pertain to laws and legal affairs in the Karaton Surakarta. The copied documents are dated and span a period from 1902 to 1918. Of special interest are regulations concerning the clean up from a cholera epidemic in 1909, laws pertaining to publishing in 1910, and regulations regarding medical practice in the Karaton Surakarta in 1911.

RP 122.0 **109 (347.01 Pak s)** **Reel 93A/2**

[Serat Nawala Pradata tuwin Undhang-Undhang Pakubuwana VII]

Author: I.S.K.S. Pakubuwana IV (1768–1820) and I.S.K.S. Pakubuwana VII (1796–1858)
Composed: Surakarta, 1818 & 1834
Inscribed: Surakarta, 1818 & 1834
Scribes: Unknown & [C.F. Winter, Sr.]
iv, 70 pp.; 32 x 20.5 cm.

Juridical literature: Surakarta

Compilation of two texts. Leather bound.

RP 122.1 **109 (347.01 Pak s)** **Reel 93A/2**

Serat Nawala Pradata

Author: I.S.K.S. Pakubuwana IV (1768–1820; r. 1788–1820)
Composed: Surakarta, 1818
Inscribed: Surakarta, 1818
Scribes: Unknown & C.F. Winter, Sr.
MS. pp. 1-70.; 32 x 20.5 cm.

Juridical literature: Surakarta

Legal instruction of Pakubuwana IV to the head of the royal judiciary, R.Ng. Hamongpraja. Inscribed in two columns: Javanese with Dutch translation; the translation is signed by C. F. Winter, who was at that time a young translator in training. Seal of Pakubuwana IV (with date of AJ 1726 = CE 1799/1800) is affixed to MS. p. 1. On MS. p. 70 is the signature of the Resident of Surakarta, R. van Prehn. This original MS is dated 4 October 1818.

Karaton Surakarta quadratic script.

Watermarks: THL Deboer & Zoonen; PROPATRIA.

RP 122.2 **109 (347.01 Pak s)** **Reel 93A/2**

Undhang-Undhang-dalem I.S.K.S. Pakubuwana VII

Author: I.S.K.S. Pakubuwana VII (1796–1858; r. 1830–1858)
Composed: Surakarta, 1834
Inscribed: Surakarta, [1834?]
Scribe: Unknown
MS. pp. i-iv.; 32 x 20.5 cm.

Juridical literature: Surakarta

Bound together with the original *Nawala Pradata* is a copy of laws pertaining to vagrancy and crime that were issued by Pakubuwana VII on 25 Rabingulawal 1762 (31 July 1834). According to these laws, vagrants are to be transported to a farming area and given agricultural implements. Criminals will be examined first by the royal court and then surrendered to the colonial government; if found guilty they may be exiled for ten years (they may be allowed to bring their families with them).

Watermarks: M SCHOUTEN & COMP; PROPATRIA EIUSQUE LIBERTATE.

RP 123 240 (341.026 Ser s) Reel 93A/ 6–94/1

Serat Angger-Anggeran

Authors: K.R.A. Sasradiningrat II & K.R.A. Danureja IV
Composed: Surakarta, 1817
Inscribed: Surakarta, 1818
Scribes: Unknown & C. F. Winter, Sr.
i, 168 pp.; 41 x 27 cm.

Juridical literature: Surakarta & Yogyakarta

Laws issued jointly by K.R.A. Sasradiningrat II, Pepatih-dalem Karaton Surakarta, and K.R.A. Danureja IV, Pepatih-dalem Karaton Ngayogyakarta, following a meeting in Klaten on 16 October 1817. Laws issued in Surakarta on 14 Sura Wawu 1745 (24 November 1817). 41 articles. Many of the laws govern legal disputes between subjects of the two courts. Also treated are disputes between Javanese and Dutch subjects and between Javanese and Chinese subjects. MS inscribed in two columns: Javanese and Dutch. Dutch translation is signed by C. F. Winter, who was at that time a young translator in training. MS. p. 168 is signed by the Resident of Surakarta, R. van Prehn. Copy is dated 4 October 1818 (p. 168).

The Javanese is in Karaton Surakarta quadratic script.

Watermarks: B; HONIG-JH & Z; J HONIG & ZOONEN.

RP 124 113 (340.115 Pak a) Reel 16–29/5; R 222/2

Angger-Anggeran Gunung

Author: I.S.K.S. Pakubuwana VII (1796–1858; r. 1830–1858)
Composed: Surakarta, 1840
Inscribed: Surakarta, mid 19th c.
Scribes: Unknown & [C. F. Winter, Sr.]
110 pp.; 29 x 20 cm.

Juridical literature: Surakarta

Laws issued by Pakubuwana VII (r. 1830–1858) pertaining to the rural population. Issued in Surakarta on 15 Arwah Bé 1768 (12 October 1840). 102 articles. MS. inscribed in two columns: Javanese and Dutch. The Dutch translation is signed by C. F. Winter.

The Javanese is in quadratic Karaton Surakarta script.

Upper portion of MS. leaves missing.

Watermarks: GHK; PROPATRIA.

Complete MS reshot on reel 222, item 2.

RP 125 151 (351.00312 Wre b) Reel 16–29/ 6; R 222/3

Buku Isi Tedhakan Pranatan-dalem tuwin Serat Warni-Warni tumrap ing Nagara Surakarta

Compiled by: "Wreksadiningratan"
Compiled: Surakarta, [ca. 1882]
Inscribed: Surakarta, [ca. 1882]
Scribes: [Wreksadiningratan]
viii, 334 pp.; 32 x 20 cm.

Juridical literature: Surakarta

Compilation of laws and regulations pertaining to nineteenth-century Surakarta. Text is divided into three parts and is provided with an extensive table of contents.

Cursive Surakarta script. The ink is very faded, and the paper is brown with age.

1. *Serat Prajangjiyan-Dalem Undhang tuwin Pranatan-dalem punapadéné Dhawuh ing Timbalan-Dalem ingkang Dados Wawaton.* Copies of dated laws, proclamations, and regulations issued by nineteenth-century kings of Surakarta (Pakubuwana IV–IX). Also included are regulations issued by Sultan Agung, the seventeenth-century ruler of Mataram,

concerning the 16 *nayaka* and the *prajurit sakinan* (female retainers).

2. *Serat Warni-Warni ingkang Nerangaken Jangkepipun Panindak Undhang-Undhang tuwin Dhawuh Timbalan-Dalem Bab Pangglédhah Apyun.* Notes and documents pertaining to opium commerce in late nineteenth-century Surakarta, especially as concerns prosecution of smugglers and black marketeers.
3. *Serat Warni-Warni ingkang Nerangaken Jangkepipun Panindak Prajangjiyan Pranatan tuwin Undhang-Dalem Bab Pangadilan.* Notes and documents pertaining to the judiciary in nineteenth-century Surakarta.

No page #s 79–90.
Complete MS reshot on reel 222, item 23.

RP 126–127 Series

SERIES: [Prajangjiyan, Pranatan saha Undhang-Undhang ing Nagara Surakarta]
Compiled by: R. Sastradarya
Compiled: Surakarta, 1897–1898
Inscribed: Surakarta, 1897–1898
Scribe: R. Sastradarya
2 of 2 vols.

Juridical literature: Surakarta; Treaties

RP 126 **47 (350.00312 Pra s)** **Reel 16–29/7**

Prajangjiyan, Pranatan saha Undhang-Undhang ing Nagara Surakarta: Katedhak déning Radèn Sastradarya taun 1827
Compiled by: R. Sastradarya
Compiled: Surakarta, 1897/8
Inscribed: Surakarta, 1897/8
Scribe: R. Sastradarya
Vol. I of 2: viii, 334 pp.; 21 x 16.5 cm.

Juridical literature: Surakarta; Treaties

Compilation of dated treaties, laws, regulations, and proclamations pertaining to and/or issued by the Karaton Surakarta, ca. 1812–1889. Manuscript is provided with a table of contents.

MS. leaves numbered 1–542; no p #s 379–88.

Cursive Surakarta script. Paper is brown with age.

RP 127 **36 (350.00312 Pra p)** **Reel 16–29/8**

Pranatan saha Undhang-Undhang punapadéné Dhadhawuhan saha Papacak ing Nagara Surakarta Wiwit ing Taun 1889 dumugi ing taun 1895
Compiled by: R. Sastradarya
Compiled: Surakarta, 1898
Inscribed: Surakarta, 1898
Scribe: R. Sastradarya
Vol. II of 2: xxvi, 528 pp.; 20.8 x 17 cm.

Juridical literature: Surakarta; Treaties

Compilation of dated treaties, laws, regulations, and proclamations pertaining to and/or issued by the Karaton Surakarta, 1889–1895. Manuscript is provided with a table of contents.

Cursive Surakarta script.

MS. recently restored.

RP 128 **45 (333.109823 Ser s)** **Reel 16–29/9**

Serat Siti Dhusun
Compiled by: Anonymous
Compiled: [Kartasura; ca. 1730s]
Inscribed: [Kartasura; ca.1730s]
132 pp.; 20.5 x 14.5 cm.

Land administration: Kartasura

Land register: *cacah* and *lungguh* lists for what appears to be the Karaton Kartasura, ca. 1730s. Among the courtiers listed are Kyai Arungbinang, R. Tambakbaya, R. Suradiningrat, Kyai Wirajaya, Mangun-nagara (Kapatihan), Purobayan, Balitaran, Ki Tirtawiguna, R.H. Pringgalaya, Singaranu, R. Wirataruna, Ki Malangsumirang, R. Surapraméya, Kyai Honggawongsa, R. Pangalasan.

Archaic script. *Dluwang gendhong* (bark paper).

RP 129 26 (332.4 Pan p) Reel 16–29/10

Pangrembag Éwah-Éwahan Rarantaman Arta ing Taun 1925
Author: Anonymous
Composed: Surakarta, 1924 & 1947
Inscribed: Surakarta, 1924 & 1947
30 pp.; 20.5 x 16.5 cm.

Financial administration: Surakarta (1925); Wayang: gendhing

Compilation of 3 texts, the latter two being penciled additions.

1. *Pangrembag Éwah-Éwahan Rarantaman Arta ing Taun 1925: Karembag ing Wulan Desember 1924* (MS. pp. 1–22). Notes from a meeting held 19 December 1924 to discuss changes in the 1925 budget for the Residency of Surakarta.
2. [*Rancangan ingkang Dipun-Aturi Uninga Dhaupipun R. Ajeng Sri Laksmitawahni*] (MS. pp. 24–27). Preliminary guest list for the coming marriage of R. Ajeng Sri Laksmitawahni on 12 May 1947.
3. *Gendhing Wonten ing Padhalangan* (MS. pp. 28–30). List of *gendhing* to be played for specific *wayang* characters depending the *pathet* in which they appear.

Cursive Surakarta scripts: ink and pencil. Lined notebook paper.

RP 130 63 (923.1 Ser s) Reel 16–29/11

Serat Cariyosipun Prabu Bonaparté = Serat Babad Prang Néderlan
Author: C. F. Winter, Sr. (1799–1859)
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, 1848
Scribe: Ng. Sastrawijaya
i, 121 pp.; 29.8 x 19.7 cm.

History: Europe, Napoleon Bonaparte

History of the career of Napoleon Bonaparte (1769-1821), 1815: from his escape from Elba to his imprisonment on St. Helena. Prose. Copy commissioned by Pakubuwana VII (r. 1830–1858). Copy begun on 3 Besar Bé 1776 (31 October 1848) by Radèn Sastrawijaya, Abdi-dalem Carik Kasepuhan. An edition of this text was published in 1879 (see *Pratélan I*: 424). Compare text with KS 272.

Quadratic Karaton Surakarta script.
Watermarks: PROPATRIA; VG

RP 131 50 (923.5 Atm s) Reel 16–29/12

Serat Cariyos Napoléyon
Author: Lurah Atmasupana, trans.
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [late 19th c.]
ii, 392 pp.; 20 x 16 cm.

History: Europe, Napoleon Bonaparte

History of the career of Napoleon Bonaparte (1769–1821), 1769-1815: from his birth to his imprisonment on St. Helena. Prose. Translation from a Malay version that had been translated from Dutch by "Mr. G. P. W. F." ("katedhak ing tembung Malayu saking tembung Walandi déning Tuwan Gé Pé Wé Èf, kajawèkaken déning Lurah Atmasupana").

Cursive Surakarta script.
MS. leaves numbered 1–392; no p.# 222, p.# 286 x 2.

RP 132.0 142 (953.04 Ser s) Reel 94/9; R212/36

Babad Pérsi
Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, ca. 1857
Scribes: Ng. Sastrawijaya & unknown
iv, 371 pp.; 32 x 20 cm.

Compilation

Compilation of three texts: the latter two in a hand distinct from that of the first. Former owners of the MS: Kuda Sastrapralebda, Abdi-Dalem Carik Prajurit Tamtama ing Surakarta (MS. p. ii), Lurah Atmasudira (MS. pp. ii & 371), and Wiryasubrata (MS. p. 371). MS purchased from Wiryasubrata in 1939. Blacked out, but still legible, on MS. p. iv, is a note that reads "Serat Sakédhér, Yasan-dalem Pakubuwana VII.

Quadratic Karaton Surakarta scripts.

Watermarks: PROPATRIA EENDRAGT MAAKT MAGT; VDL; N.PANNEKOEK; ZEELAND; VAN GELDER.

MS. pp. 331–36 reshot on reel 212, item 36.

RP 132.1 142 (953.04 Ser s) Reel 94/9; R212/46

Serat Babad Pérsi

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, 1857
Scribe: Ng. Sastrawijaya
MS. pp. 1–344; 32 x 20 cm.

History of Persia

History of Persia, with a focus on Harun al-Rashid, 'Abbasid caliph who reigned in Baghdad 786–809. In the present MS al-Rashid is referred to as the emperor (*kaisar*) of Persia. Macapat verse. Poem opens in Maskumambang: "Kadi ingkang kancana nambang ing warih, fasal karajiyah, yata kocap nagri Farsi, kathah kang para naréndra." Text is divided into three sections:

1. *Cariyos Puyur ing Nagari Pérsi* (MS. pp. 1–79)
2. *Cariyos Kupman Sariyan ing Nagari Pérsi* (MS. pp. 79–175)
3. *Cariyos Tabitekabir ing Nagari Pérsi* (MS. pp. 175–344)

Copy by Ngabéhi Sastrawijaya begun on 1 Rejeb 1785 (25 February 1857) and completed on 18 Sura Alip 1786 (7 September 1857).

Quadratic Karaton Surakarta script.

Watermarks: PROPATRIA EENDRAGT MAAKT MAGT; VDL; N.PANNEKOEK; ZEELAND.

RP 132.2 142 (953.04 Ser s) Reel 94/9

Serat Cariyosipun Prabu Bagyubagsan = Serat Bayubaksan

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, mid 19th c.
Scribe: Unknown
MS. pp. 344–64; 32 x 20 cm.

History of Persia; Piwulang: kingship, statecraft, and court service

Moralistic-didactic text: lessons on the kingship and court service. Exemplary tales related to the Persian king Bagyubagsan by his four ministers. Macapat verse: 7 cantos. Poem opens in Sinom: "Sinekaran roning kamal, kinarya panglipur ing wingit, mulané paksa nunurat." See LOr NBS 89 (Pigeaud, *Literature of Java II*: 737).

Quadratic Karaton Surakarta script.

Watermark: VAN GELDER.

RP 132.3 142 (953.04 Ser s) Reel 94/9

[Pethikan saking Arjunasasra tuwin Bratayuda]

Compiled by: Anonymous
Compiled: [Surakarta, mid 19th c]
Inscribed: Surakarta, mid 19th c.
MS. pp. 365–70; 32 x 20 cm.

Classical literary tales

Collection of fragments from Javanese literary works, including *Serat Arjuna Sasrabau* and *Serat Bratayuda*. Macapat verse.

RP 133.0 267 (808.8381 Car c; kotak 23) Reel 16-31/6; R206/25

Cariyos Sultan Barbari

Author: Anonymous
Compiled: Surakarta, [ca. 1882]
Inscribed: Surakarta, [ca. 1882]
iii, 549 pp.; 35 x 21.5 cm.

Compilation

Compilation of two texts, in several hands. MS is in an advanced stage of deterioration.

RP 133.1 267 (808.8381 Car c; kotak 23) Reel 16-31/6

Cariyosipun Sultan Binathara ing Nagari Barbari

Author: Anonymous
Composed: Surakarta, 1882
Inscribed: Surakarta, 1882
MS. pp. 1–394; 35 x 21.5 cm.

History of the Maghreb

Historical tales of the sultans of "Barbari," beginning with Ngabdul Kamit Sah and Ngabdul Muluk. Draft manuscript, in prose. Text appears to be a translation of an Arabic text, with some notes in Arabic script. Each sentence is numbered, with cross-references to the page numbers of original. Dates of translation are noted throughout the text.

Cursive Surakarta script.

Note: pp. 346, 398 & 400 are blank.

RP 133.2 **267 (808.8381 Car c; kotak 23)** **Reel 16-31/6**

Bab Gambar Sorot

Authors: A. Vogel, K.R.T. Purwanagara (= K.R.A. Sasradiningrat IV), Ng. Reksapraja
Composed: Surakarta, 1880–81
Inscribed: Surakarta, [1882]
MS. pp. 395–594; 35 x 21.5 cm.

Photography

Collection of notes and original correspondence pertaining to photography and photographers in Surakarta 1880–1881. Leading figures in both notes and correspondence are: A. Vogel (who established a photographic studio in Surakarta), K.R.T. Purwanagara (=Sasradiningrat IV), and Ng. Reksapraja.

RP 134–139 Series

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.a., s.a.]
Inscribed: Surakarta, 1890 & 1900
Scribe: Tan Ing Syu & Tjan Tjoen Thiang
6 of 6 vols.

Chinese historical romance

Order of volumes in this series is uncertain. Volumes I and III–VI in the hand of Tan Ing Syu.

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618)

RP 134 **272 A (951 Bab b I)** **Reels 94/10 & 95/1; R165B/25**

Serat Babad Tong Tya I = Babad Tang Tiau I

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1890]
Scribe: Tan Ing Syu
Vol. I of 6: i, 419 pp.; 32.5 x 20.3 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). For further notes on the *babad*, see Vreede, *Catalogus van de Javaansche en Madoereesche Handschriften*: 217–23, Behrend, *Katalog Induk* I: 438, and Behrend and Pudjiastuti, *Katalog Induk* 3-A: 397–99. Macapat verse. Poem opens in Asmarandana: "Kasmaran cinitrèng ari, duk wiwitira sinerat." Text begins with a colophon explaining this MS was copied for Babah Can Si, Litnan Cina of Surakarta, by Babah Tan Ing Syu. The MS is dated mongsa 6, Kemis Legi 16 Jumadilawal Éhé with the problematic *sangkala*, "sirna [0] pandhita [7] ngèsthi [8] ing Allah [1]." The date is likely 6 Jumadilawal Éhé 1820 (22 September 1890). The colophon goes on to explain that this foreign (*sabrang*), Chinese history of the ancestors was translated into Javanese in order that it might be clearly understood. Volume ends with a signal for Durma meter.

Order of volumes uncertain: volumes I and III–VI in the hand of Tan Ing Syu.

Small, neat cursive Surakarta script.

MS. leaves double-page numbered, 1–210.

MS. pp. 136–210 reshot on reel 165B, item 25.

RP 135 **272 B (951 Bab b II)** **Reel 16-29/13**

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1900
Scribe: Tjan Tjoen Thiang
Vol. II of 6: ii, 468 pp.; 33.2 x 21 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). Macapat verse. See notes above RP 157. Text opens in Dhandhanggula, "Pangran Tyo Ong Lig Wan Pah lumaris, arsa nyepeng ingkang ngadhangi gréja." Second canto (in Durma) begins, "Sang Kim Tik Bing lumayu gagapi jimat." Final canto, in Pangkur, opens, Li Si Bin wus mireng warta." MS copied by Tjan Tjoen Thiang between 20 March and 5 May 1900 (18 Dulkangidah Jimawal 1829 to 5 Sura Jé 1830). Although this volume is cataloged as volume II of 6 at the Radya Pustaka, it appears self-contained and may not be part of the series.

Cursive Surakarta script.

Red leather binding.

RP 136 **272 C (951 Bab b III)** **Reel 16-30/1**

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1890]
Scribe: Tan Ing Syu
Vol. III of 6: i, 517 pp.; 33 x 21 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). See notes above RP 157. Macapat verse. Volume opens in Asmarandana, "Anenggih ingkang winarni, kang pinurwa tanah Cina, nagari Tong Tya kithané, cinatur Mah raja Li Hyan." Second canto, in Pangkur, begins, "Tumenggung La Hong ngandika." Final canto, in Asmarandana, opens, "Mantri juga matur bekti." Order of volumes uncertain: volumes I and III–VI in the hand of Tan Ing Syu.

Small neat cursive Surakarta script.

MS. leaves double-page numbered, 1–259.

RP 137 **272 D (951 Bab b IV)** **Reel 16-30/2**

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1890]
Scribe: Tan Ing Syu
Vol. IV of 6: ii, 659 pp.; 32.5 x 20.3 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). See notes above RP 157. Macapat verse. Volume opens in Dhangdhanggula, "Kawarnaa ing Tong Tya nagari, saunduré prabu mangun yuda." Second canto, in Pangkur, begins, "Sang Sik Jin Kwi tampi dhawah." The final canto, in Kinanthi, opens, "Semana sinéba prabu." Order of volumes uncertain; volumes I and III–VI in the hand of Tan Ing Syu.

Small neat cursive Surakarta script.

MS. leaves double-page numbered, 1–330.

RP 138 **272 E (951 Bab b V)** **Reel 16-30/3; R206/20**

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1890]
Scribe: Tan Ing Syu
Vol. V of 6: ii, 466 pp.; 32.5 x 20.5 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). See notes above RP 157. Macapat verse. Volume opens in Asmarandana, "Kasmaran ingkang winarni, gantya ingkang cinarita, putrané San Kang Anom." Second canto, in Dhangdhanggula, begins, "Ingkang mandé aturira manis." Final canto, in Pangkur, opens, "Ji Hwa Tik matur wot sekar." Order of volumes uncertain; volumes I and III–VI in the hand of Tan Ing Syu.

Small neat cursive Surakarta script.

MS. leaves double-page numbered, 1–233.

MS. pp. 72, 125, 126, 156, and 167 reshot on reel 206, item 20.

RP 139 **272 F (951 Bab b VI)** **Reel 16-30/4**

Serat Babad Tong Tya = Babad Tang Tiau

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1890]
Scribe: Tan Ing Syu
Vol. VI of 6: i, 327 pp.; 32.5 x 20.5 cm.

Chinese historical romance

Chinese historical romance: history of the fall of the Sui dynasty and the establishment of the Tang Dynasty (CE 600–618). See notes above RP 157. Macapat verse. Volume opens in Dhandhanggula, "Sri Naréndra ngendikané Bun Lyon." Second canto, in Pangkur, begins, "Ji O Tik matur wot sekar." Final canto, in Kinanthi, opens, "Ywang Sing Bo ngandika arum." Order of volumes uncertain; volumes I and III–VI in the hand of Tan Ing Syu.

Small neat cursive Surakarta script.

MS. leaves double-page numbered, 1–164.

RP 140–144 Series

Serat Babad Sam Kok

Author: Anonymous
Composed: [s.a., late 19th c.]
Inscribed: Surakarta, [1890s]
Scribe: [Tan Ing Syu]
5 of 5 vols.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. For a discussion of the Sam Kok histories in the Malay World, see Claudine Salmon, "The Three Kingdoms in the Malay World–Religion and Literature" (1992).

Five volumes; order of volumes uncertain. Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

RP 140 **271 A (808.8381 Ser s I)** **Reel 16-30/5**

Serat Babad Sam Kok, Jilid I

Author: Anonymous
Composed: [s.a., late 19th c.?]
Inscribed: Surakarta, [1890s]
Scribe: [Tan Ing Syu]
Vol. I of 5: i, 408 pp.; 33.3 x 20.5 cm.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu, and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. Volume opens in Asmarandana, "Kasmaranira luluri, carita jamaning kina, nagari Cina kratoné, ingkang jumeneng ing Lokyang, sinebut karatonan, Han Tya Té jujulukipun, nyakrawati binathara." Second canto, in Kinanthi, begins, "Poncawara dres tumempuh." Final canto, in Dhangdhanggula, opens, "Sapandurat Ji Long tan bisangling." Order of volumes in uncertain.

Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

MS. leaves double-page numbered, 1–204.

RP 141 **271 B (808.8381 Ser s II)** **Reels 16-30/6 & 16-31/1**

Serat Babad Sam Kok, Jilid II

Author: Anonymous
Composed: [s.a., late 19th c.?]
Inscribed: Surakarta, [1890s]
Scribe: [Tan Ing Syu]
Vol. II of 5: i, 399 pp.; 32.8 x 20.3 cm.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu, and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. Volume opens in Kinanthi, "Kinanthi mangkya ginelung, gemah raharaning nagri." Second canto, in Mijil, begins, "Kawarnaa wau Sang Lao

Ji." Final canto, in Sinom, opens, "Nahen gantya kang winarna." Order of volumes uncertain.

Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

MS. leaves double-page numbered, 1–117 & 1–83.

RP 142 **271 C** **Reel 16-31/2**
(808.8381 Ser s II)

Serat Babad Sam Kok, Jilid III
Author: Anonymous
Composed: [s.a., late 19th c.?]
Inscribed: Surakarta, 1891
Scribe: [Tan Ing Syu]
Vol. III of 5: i, 304 pp.; 34.2 x 21 cm.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu, and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. Volume opens in Dhangdhanggula, "Bubukaning tulis, nalikanira anedhak serat, ri Dité Pon ing dintené." Second canto, in Sinom, begins, "Go Kun winarna, jujuluk Go Gong puniki." Final canto, in Pucung, opens, "Wasi Kong Bin matur marang Cyu Ji arum." MS is dated 15 Sawal Éhé 1820 (24 May 1891); *sangkala*, "sirna [0] dwi [2] èsthi [8] atma [1]." Order of volumes uncertain.

Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

MS. leaves double-page numbered, 1–152.

Paper is very brittle.

RP 143 **271 D** **Reel 16-31/3;**
(808.8381 Ser s IV) **R 206/22**

Serat Babad Sam Kok, Jilid IV
Author: Anonymous
Composed: [s.a., late 19th c.?]
Inscribed: Surakarta, [1890s]
Scribe: [Tan Ing Syu]
Vol. IV of 5: i, 394 pp.; 33.2 x 20.5 cm.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu, and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. Volume opens in Pucung, "Pangran Cyu Ji majeng ngarsi sigra matur, èstu kula sagah nglabuhi gusti prang tandhing." Second canto, in Gambuh, begins, "Pangéran Cyu Ji matur." Final canto, in Durma, opens, "Lyu Ji kagèt mekak kuda jelalatan." Order of volumes uncertain.

Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

MS. leaves double-page numbered, 1–197.

MS. target and pp. 21–22, 4, 76–103 reshot on reel 206, item 22.

RP 144 **271 E** **Reel 16-31/4;**
(808.8381 Ser s V) **R 206/23**

Serat Babad Sam Kok, Jilid V
Author: Anonymous
Composed: [s.a., late 19th c.?]
Inscribed: Surakarta, 1901
Scribe: [Tan Ing Syu]
Vol. V of 5: i, 514 pp.; 32.5 x 20.5 cm.

Chinese historical romance

Chinese historical romance: history of the Three Kingdoms (Wei, Shu, and Wu) in the Six Dynasties period (ca. 220–280) that followed immediately upon the fall of the Han Dynasty. Macapat verse. Volume opens in Pucung, "Sekar Pucung nedhak suging sambi nganggur, karya cagak lenggah." Second canto, in Dhangdhanggula, begins, "Yata wau Tyo Hwi duk miyarsi." Final canto, in Asmarandana, opens, "Menyanga sira wong kalih." MS. is dated Buda Pon, 25 [sic] Mulut, Dal 1831 (14 July 1901); *sangkala*, "janma [1] tri [3] mangèsthi [8] tunggal [1]." Order of volumes uncertain.

Cursive Surakarta script. Hand is that of Tan Ing Syu; compare with RP 134 and RP 136–139.

MS. leaves double-page numbered, 1–266; no p.#s 11–19.

Paper is very brittle; there are some perforations.

MS. pp. 20–45 and 105–63 reshot on reel 202, item 23.

RP 145 331 (808.3 Kar s) Reel 16-31/5; R 206/24

Serat Kalempaking Piwulang ingkang Kasebut ing Salebeting Serat Paramayoga sarta Pustaka Raja: Ingkang Nalatosi Pamethikipun R.Ng. Karyarujita, Abdi-Dalem Mantri Gowong Kapethik Nindaken Padamelan Wonten ing Kantor Radya Pustaka

Compiled under the direction of: R.Ng. Karyarujita (= R.T. Ronggawarsita) (1867–196?)
Compiled: Surakarta, 1911
Inscribed: Surakarta, 1911
Scribe: Ranasubaya
i, 273 pp.; 32.5 x 20 cm.

Pustaka Raja history; Piwulang

Compilation of moralistic and didactic passages excerpted from R.Ng. Ronggawarsita's nineteenth-century works, *Paramayoga, Pustaka Raja Purwa, Pustaka Raja Madya, Kusumawicitra,* and *Ajipamasa*. Prose and macapat verse. Introductory notes remark that these works of Ronggawarsita contain a great many important teachings, but because these works are so long and complicated, it is difficult to read them all and thereby access this wisdom; hence, the utility of compiling these passages. Selection of quoted passages under the supervision of R.Ng. Karyarujita. Text inscribed by Ranasubaya, Abdi-dalem Jajar Nirbaya Kaparak Tengen. Present manuscript was completed on 10 Sawal Wawu 1841 (3 October 1911).

Cursive Surakarta script. Inscribed in red and black inks.

MS. leaves numbered 1-271; p.# 45 x 2, p.# 56 x 2.

RP 146–159 Series

SERIES: Pustaka Raja Purwa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribes: R. Bratawijaya & Basuki
14 of 16 vols. (Vols. I-V, VII–VIII, X–XVI)

Pustaka Raja history: 680–736 solar

Pustaka Raja history, 680–736 solar. Set of *Pustaka Raja Purwa* ("Book of the Ancient Kings") volumes that belonged to the K.R.A. Sasradiningrat IV (1847–1925), founder of the Radya Pustaka Museum and Patih of the Karaton Surakarta, 1890–1916.

RP 146 202 A (808.543 Ron s I) Reel 16-31/7

Serat Pustaka Raja Purwa, Ongka VII = Serat Pustaka Raja Purwa I

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: [R. Bratawijaya]
Vol. I of 16; i, 187 pp.; 32 x 21 cm.

Pustaka Raja history: 680–696 solar

Prose history of ancient/legendary Java, solar years 680–696. Wayang purwa tales: births and youth of the Pandhawa and Kurawa princes, from the birth of Arjuna to the marriage of Prabu Anom Kresnawasudéwa to Déwi Rukmini.

Ronggawarsita's complete *Pustaka Raja* ("Book of the Kings") series composes a universal history of Java for the Javanese years 1 to 1400, that is, from the first human population of the island by Empu Sangkala up to the fall of the Majapahit empire. The narrative traces Javanese dynastic history from time the Hindu gods reigned as kings on Javanese soil down through the generations of their royal descendants, including the Javanese (!) Pandhawa and Kurawa princes of Indic *Mahabharata* fame, the heroes and heroines of the Panji tales, the early legendary and semi-legendary kings of Central Java, and the rulers of Majapahit. And, if one includes Ronggawarsita's *Paramayoga* (MN 319D.10; KS 279.3) that prefaces it and his *Babad Itih* (MN 84–95) that forms its sequel,

the *Pustaka Raja* history extends from the Creation of the cosmos up to the division of the realm of Mataram into the modern kingdoms of Surakarta and Yogyakarta in the sixth decade of the eighteenth century. Compiled (mostly) in prose and supplied with dual chronologies (for solar and lunar years), the *Pustaka Raja* was produced by the prolific Karaton Surakarta Kadipatèn pujongga R. Ng. Ronggawarsita III in the middle years of the nineteenth century. Working from a wide variety of both written and oral sources, Ronggawarsita composed this history to form a compendium of traditional Javanese lore in addition to being a record of the Javanese past. Among Javanese shadow puppeteers (dhalang), the portions of the history that treat the adventures of the Pandhawa and Kurawa princes are widely considered the standard for the creation and evaluation of dramatic plots for wayang performance.

On Ronggawarsita's *Pustaka Raja*, see also Pigeaud, *Literature of Java*, vol. I, *Synopsis of Javanese Literature 900–1900 A.D.* (The Hague: Martinus Nyhoff, 1967), pp. 170–71; Poerbatjaraka, *Kapustakan Djawi* (Jakarta: Djambatan, 1952) , pp. 163–64; T.E. Behrend, *Katalog Induk Naskah-naskah Nusantara*, vol. I, *Museum Sonobudoyo* (Jakarta: Djambatan, 1990), pp. 370–71; Drewes, "Ranggawarsita, the *Pustaka Raja Madya* and the Wayang Madya," *Oriens Extremis* 21 (1974): 199–215; Anthony Day, "Meanings of Change in the Poetry of Nineteenth-Century Java" (Ph.D. Dissertation: Cornell University, 1981), pp. 220–32; and Laurie Sears, *Shadows of Empire: Colonial Discourse and Javanese Tales* (Durham: Duke University Press, 1996), pp. 94–98.

This *Pustaka Raja* series belonged to K.R.A. Sasradiningrat IV (1847–1925), founder of the Radya Pustaka and Pepatih-dalem Karaton Surakarta, 1890–1916. The present volume formed the seventh volume of the original series and is the first of the series' extant volumes.

Cursive Surakarta script.

RP 147 **202 B** **Reel 16-31/8**
(808.543 Ron s II)

Serat Pustaka Raja Purwa II

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. II of 16; i, 187 pp.; 33 x 21 cm.

Pustaka Raja history: 697–706 solar

Prose history of ancient Java, solar years 697–706. Wayang purwa tales: Pandhawa and Kurawa princes, from the accession of Karna as the Adipati of Ngawongga to the "Srikandhi Maguru Manah" story.

For more on the *Pustaka Raja*, see above notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV (1847– 1925), founder of the Radya Pustaka and Pepatih-dalem Karaton Surakarta, 1890–1916.

Cursive Surakarta script.

RP 148 **202 C** **Reel 16-32/1**
(808.543 Ron s III)

Serat Pustaka Raja Purwa III

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: Basuki
Vol. III of 16; ii, 182 pp.; 32.5 x 22 cm.

Pustaka Raja history: 706–709 solar

Prose history of ancient Java: solar years 706–709. Wayang purwa tales: Pandhawa and Kurawa princes, from the "Srikandhi Maguru Manah" story to the contest between R. Arjuna's two sons, R. Abimanyu and R. Sangguthu. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

Cursive Surakarta script.

RP 149 202 D (808.543 Ron s IV) Reel 16-32/2

Serat Pustaka Raja Purwa IV

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: [R. Bratawijaya]
Vol. IV of 16; i, 182 pp.; 31.5 x 21 cm.

Pustaka Raja history: 709–711 solar

Prose history of ancient Java, solar years 709–711. Wayang purwa tales: Pandhawa and Kurawa princes, from Prabu Tuguwasésa's invasion of the kingdom of Gilingwesi that was ruled by the disguised Prabu Kresna, to the defeat of Prabu Hérmaya of Ngutarasagara at the hands of the Pandhawa. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

Cursive Surakarta script.

RP 150 202 E (808.543 Ron s V) Reel 16-32/3

Serat Pustaka Raja Purwa V

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. V of 16; i, 180 pp.; 31.5 x 20.5 cm.

Pustaka Raja history: 711–713 solar

Prose history of ancient Java, solar years 711–713. Wayang purwa tales: Pandhawa and Kurawa princes, from Prabu Déwasurana's plot to attack Ngamarta to Prabu Suyudana's attempt to destroy the Pandhawa with the help of Prabu Suryadhandha of Kasapta. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV. Vol. VI of the series is no longer extant.

Cursive Surakarta script.

RP 151 202 F (808.543 Ron s VII) Reel 16-32/4; R 206/26

Serat Pustaka Raja Purwa VII

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. VII of 16; i, 205 pp.; 31.5 x 21 cm.

Pustaka Raja history: 714 solar

Prose history of ancient Java, solar year 714. Wayang purwa tales: Pandhawa and Kurawa princes, from the Partadéwa tale to the marriage of Siti Sendari and Angkawijaya. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

Cursive Surakarta script.

MS. pp. 120–39 and 204–05 reshot on reel 206, item 26.

RP 152 202 G (808.543 Ron s VIII) Reel 16-32/5; R 206/27

Serat Pustaka Raja Purwa VIII

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. VIII of 16; i, 193 pp.; 32.8 x 20.8 cm.

Pustaka Raja history: 714–716 solar

Prose history of ancient Java, solar years 714–716. Wayang purwa tales: Pandhawa and Kurawa princes, from the marriage of Siti Sendari and Angkawijaya to the meeting of Brahmana Suparta and Brahmana Héru Sunaba with Resi Padmayana to discuss matters of ultimate truth. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

An indeterminate number of volumes between Vols. VIII and X are no longer extant.

Cursive Surakarta script.

MS. pp. 1–29, 56–83, 114–17, and 164–67 reshot on reel 206, item 27.

RP 153 **202 I (808.543 Ron s X)** **Reel 16-32/6; R 206/28**

Serat Pustaka Raja Purwa X

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. X of 16; i, 165 pp.; 31 x 21 cm.

Pustaka Raja history: 720 solar

Prose history of ancient Java, solar year 720. Wayang purwa tales: Pandhawa and Kurawa princes, from the courtship of R. Abimanyu and Déwi Utari to the contest that Arjuna and his allies wage against Prabu Kalakawaca and his allies (each group fighting on behalf of a different faction of the gods). For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

An indeterminate number of volumes between Vols. X and XI are no longer extant.

Cursive Surakarta script.

MS. pp 60–61 reshot on reel 206, item 2

RP 154 **202 H (808.543 Ron s IX)** **Reel 16-32/7**

Serat Pustaka Raja Purwa XI

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XI of 16; i, 205 pp.; 32.2 x 20.7 cm.

Pustaka Raja history: 722–724 solar

Prose history of ancient Java, solar years 722–724. Wayang purwa tales: Pandhawa and Kurawa princes, from the accession of Prabu Bomyantara to the throne of Tarajutrisna to the journey of R. Samba, R. Udawa and R. Setyaki to Mt. Gondamana to visit Samba's grandfather, Kapi Jembawan. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral IX is inscribed on MS cover.

Cursive Surakarta script.

RP 155 **202 J (808.543 Ron s XI)** **Reel 16-32/8; R 206/29**

Serat Pustaka Raja Purwa XII

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XII of 16; i, 184 pp.; 32.3 x 21 cm.

Pustaka Raja history: 724–725 solar

Prose history of ancient Java, solar years 724–725. Wayang purwa tales: Pandhawa and Kurawa princes, from Prabu Boma Narakaswara of Tarajutrisna's reception of a sign that he should perform asceticism to the Pandhawa princes' orders to come to Ngastina to defeat the *raksasa* Prabu Bathuka and Kathukya on Mt. Reksamuka. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral XI is inscribed on MS cover.

Cursive Surakarta script.

MS. pp. 42–43 reshot on reel 206, item 29.

RP 156 **202 K (808.543 Ron s XII)** **Reel 16-32/9**

Serat Pustaka Raja Purwa XIII

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XIII of 16; i, 209 pp.; 32.3 x 21 cm.

Pustaka Raja history: 725–727 solar

Prose history of ancient Java, solar years 725–727. Wayang purwa tales: Pandhawa and Kurawa princes, from the battle on Mt. Reksamuka to the failed plot of Prabu Kismaka of Tarajutrisna to avenge himself on the king of Dwarawati (Kresna) for the death of Prabu Boma Narakaswara. For

more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral XII is inscribed on MS cover.

Cursive Surakarta script.

RP 157 202 L (808.543 Ron s XIII) Reel 16-32/10

Serat Pustaka Raja Purwa XIV

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XIV of 16; i, 191 pp.; 32.5 x 21 cm.

Pustaka Raja history: 728–729 solar

Prose history of ancient Java, solar years 728–729. Wayang purwa tales: Bratayuda. Beginning with inauspicious omens (e.g., eclipses, comets) that portend doom for Ngastina, the volume extends through the death on the battlefield of Gathutkaca. For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral XIII is inscribed on MS cover.

Cursive Surakarta script.

RP 158 202 M (808.543 Ron s XIV) Reel 16-32/11

Serat Pustaka Raja Purwa XV

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XV of 16; i, 247 pp.; 32.2 x 21.2 cm.

Pustaka Raja history: 729 solar

Prose history of ancient Java, solar year 729. Wayang purwa tales: Bratayuda. Final battles through the post battle rendezvous of R. Arjuna with his lover Déwi Banowati (widow of Prabu Suyudana). For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral XIV is inscribed on MS cover.

Cursive Surakarta script (Kepatihan).

Lined notebook paper. Paper is very brittle; some leaves are broken.

RP 159 202 N (808.543 Ron s XV) Reel 16-32/12

Serat Pustaka Raja Purwa XVI

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
Scribe: R. Bratawijaya
Vol. XVI of 16; i, 186 pp.; 32.8 x 21 cm.

Pustaka Raja history: 729–736 solar

Prose history of ancient Java, solar years 729–736. Wayang purwa tales: post Bratayuda. Text opens with Prabu Yudhisthira's accession to the throne of Ngastina and continues through the succession of R. Arjuna's grandson, R. Parikesit, who assumes the title Prabu Dipayana upon his coronation. At volume's close the five Pandhawa princes are preparing for their meditative deaths (*muksa*). For more on the *Pustaka Raja*, see notes to RP 146.

Volume from *Pustaka Raja* series that belonged to K.R.A. Sasradiningrat IV.

The numeral XV is inscribed on MS cover.

Cursive Surakarta script.

RP 160A-1 203 (----) Reel 16-33/1 (missing)

Serat Pustaka Raja Purwa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [mid-late 19th c.]
Scribe: [R.Ng. Ronggawarsita?]
ii, 189 pp.; 34 x 20.5 cm.

Pustaka Raja history: 639–702 solar

Prose history of ancient Java, solar years 639–702. Wayang purwa tales. Volume focuses on the histories of the following *purwa* kingdoms: (1) Ngastina, reigns of Santanu, Kresnadipayana, Pandudéwanata, Dhestharata, and Duryudana; (2) Madura, reigns of Basudéwa and Baladéwa; (3) Dwarawati, reign of Kresna, and (4) Wiratha, reign of Matswapati. Volume opens with the succession of Prabu Matswapati to the throne of Wiratha and closes with the beginning of the Partakrama tale (marriage of Arjuna and Sumbadra). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Note signatures (MS. pp. ii and 189): "R.M.Ng. Atmamajana."

Small Karaton Surakarta Kadipatèn script: possibly a Ronggawarsita autograph.

Manuscript witness missing from the Radya Pustaka library in 2011.

RP 160A-2 **Uncat. D 68 (808.543 Ron s; kotak 31)** **Reels 172/7–173/1**

Serat Pustaka Raja Purwa: Serat Srikala tuwin Serat Rajawatara, Péranging Serat Mahatantra

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [1896]
Scribe: Wongsaprajaka
i, 235 pp.; 32.3 x 20.8 cm.

Pustaka Raja history: 501–562 solar

Prose history of ancient Java, solar years 501–562. Wayang purwa tales. Volume focuses on the histories of the following *purwa* kingdoms: (1) Purwacarita, reign of Srikala; (2) Gilingwesi, reigns of Parikenan to Danadéwa; (3) Wiratha, reigns of Basupati and Basukéswara. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146. A note on MS. p. i reads: "Punika Serat Srikala – Serat Rajawatara péranganipun Serat Mahatantra, surya 501–562).

Manuscript witness is signed and dated "Wongsaprajaka 5/4/26" (13 September 1896).

Script is one associated with the court of Pakubuwana X, r. 1893–1939.

Paper is brittle and suffers from iron-gall ink bleed through.

Manuscript is from the legacy of R.M.Ng. Dutadipraja.

RP 160B **161 (808.543 Ron s)** **Reel 16–44/3; R207/5**

Serat Pustaka Raja Purwa = Serat Parta Wiwaha

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, 1914
i, 442 pp.; 33.5 x 21 cm.

Pustaka Raja history: 712–727 solar

Prose history of ancient Java, solar years 712–727. Wayang purwa tales. Pandhawa and Kurawa princes. Volume open in the midst of the "Sumbadra Larung" tale and closes on the eve of the Bratayuda War. A note on MS. p. i remarks that the MS continues from Vol. IX of the 9 volume published *Pustaka Raja* (Yogyakarta: Kolff-Buning, 19--). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

MS is dated "5/2/45" (24 December 1914).

MS. leaves numbered 1–440; p.#s 214–15 x 2.

Scribal style is one associated with the court of Pakubuwana X, r. 1893–1939.

MS suffers from iron-gall ink bleed through, with some perforations.

RP 160C–160D Series

SERIES: Pustaka Raja Purwa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,[ca. 1860s–1870s & turn of the 20th c.]
2 of 2 vols.

Pustaka Raja history 729–730 solar.

RP 160C **196A (294.5923 Ron S I)** **Reel 16–44/4; R212/5**

Serat Pustaka Raja Purwa = Serat Bratayuda I

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,[ca. 1860s-1870s]
Vol. I of 2: i, 333 pp.; 34 x 20.5 cm.

Pustaka Raja history: 729–730 solar

Prose history of ancient Java, solar years 729–730. Wayang purwa tales. Pandhawa and Kurawa princes. MS opens with an introductory note on the composition and dual authorship of the Kekawin Bratayuda (855 solar), relating the tale of Empu Sedhah's unfortunate fate. Accused of inadvertently exposing his too perfect knowledge of Jayabaya's queen in his description of Salya's queen, Sedhah is charged with impropriety and put to death.

The main narrative treats the period leading up to the Bratayuda. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

MS. pp. 1–8 and 336–38 are later additions in another hand. Original (MS. pp. 9–335) inscribed in Karaton Surakarta Kadipatèn script. Portions of the text have the appearance of a draft, with sections crossed out and numerous corrections.

MS. leaves numbered 1–338; no p.#s 72–79, p. 129 + 1 p. corrections; p.# 163 x 2; p.# 172 x 2; no p.# 210.

MS. pp. 44–55, 118–29, 144–63, 178–81, 295–96, and 321–22 reshot on reel 212, item 5.

RP 160D **196B (294.5923 Ron S II)** **Reel 16–44/2**

Serat Pustaka Raja Purwa = Serat Bratayuda II

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,[turn of the 20th c.]
Vol. II of 2: i, 150 pp.; 33.5 x 21 cm.

Pustaka Raja history: 730 solar

Prose history of ancient Java, solar year [730]. Wayang purwa tales. Pandhawa and Kurawa princes: eve of the Bratayuda War. Volume closes with the beginning of the "Kresna Duta" episode. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script.
MS. leaves numbered 1–151, no p.# 126.

RP 161–167 Series

SERIES: Pustaka Raja Puwara

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,1896–1897
Scribes: Kiyahi Wongsaprajaka, Mas Dasih & R.Ng. Surakartika
7 of 8 vols. (Vols. I-V & VII–VIII)

Pustaka Raja history 749–888 solar. "Suwita series."

RP 161 **152 A (808.543 Ron S I)** **Reel 16–33/2**

Serat Pustaka Raja Puwara I = Serat Darmasarana

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,1896
Scribe: Kiyahi Wongsaprajaka
Vol. I of [8]: ii: 316 pp.; 32 x 20.2cm.

Pustaka Raja history: 749–772 solar

Prose history of ancient Java, solar years 749–772. Wayang purwa and madya tales: end of the purwa cycle and beginning of the madya cycle. The later sections of the history are called *Pustaka Raja Puwara* ("Book of the Later, or Last, Kings"). The *puwara* history is further divided into the *madya* (middle), *gedhog* (Panji) and *wasana* (end) periods. The present volume opens with the final portion of the Karimataya episode and narrates the reign of Arjuna's grandson Parikesit in Ngastina. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Copy by "Kyahi Wongsaprajaka, Abdi-dalem Anggandhèk Kiwa," dated 12

Ramelan Wawu 1825 (26 February 1896). Text preceded by a brief introductory note signed by "Suwita" (= R.Ng. Karyarujita); see MS. pp. ii.

Cursive Surakarta script.

RP 162 153 (808.543 Jay s) Reel 16–33/3

Serat Pustaka Raja Puwara II = Serat Yudayana

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,1896
Scribe: Kiyahi Wongsaprajaka
Vol. II of [8]: ii: 286 pp.; 32.7 x 20.5 cm.

Pustaka Raja history: 773–800 solar

Prose history of ancient Java, solar years 773–800. Puwara tales: wayang madya cycle. Volume opens with Prabu Yudayana's accession to the throne of Ngastina and continues through the succession of his son, Prabu Gendrayana. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Copy by "Kyahi Wongsaprajaka, Abdi-dalem Jajar Anggandhèk Kiwa," dated 15 Mucharam 1826 (26 June 1896). Text preceded by a brief introductory note signed by "Suwita" (= R.Ng. Karyarujita).

Cursive Surakarta script.

RP 163 154 B (8 x2.2 Ron s IV; kotak 43) Reel 16–33/4; R206/30

Serat Pustaka Raja Puwara III= Serat Buddhayana

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,1896
Scribe: Mas Dasih
Vol. III of [8]: ii: 255 pp.; 32.3 x 20.5 cm.

Pustaka Raja history: 800–812 solar

Prose history of ancient Java, solar years 800–812. Puwara tales: wayang madya cycle. Volume treats the reign of Prabu Gendrayana in Ngastina through his move to Mamenang (Kedhiri). Upon Gendrayana's departure, his brother R. Sudarsana succeeds to the throne of Ngastina with the title Prabu Yudayaka. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Copy by "Mas Dasih, Abdi-dalem Punakawan Sèkretaris ing Gedhong Kiwa Liyan," dated 5 Mucharam 1826 (16 June 1896). Text preceded by a brief introductory note signed by "Suwita" (= R.Ng. Karyarujita).

Cursive Surakarta script (Kadipatèn).

MS. leaves numbered 1–256; no p.#202.

MS. paper is extremely brittle.

MS. pp. 20–21, 46–49, 80–81, 120–23, 140–43, and 154–55 reshot on reel 206, item 30.

Note: MS. 315 carik, a 1955 Dayapangréka copy of this MS, was not filmed.

RP 164 154 G (8 x2.2 Ron s X) Reel 16–33/5; R 206/31

Serat Pustaka Raja Puwara IV= Serat Sariwahana

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [ca.1896]
Scribe: [Mas Dasih]
Vol. IV of [8]: ii: 429 pp.; 31.5 x 20 cm.

Pustaka Raja history: 813–841 solar

Prose history of ancient Java, solar years 813–841. Puwara tales: wayang madya cycle. Volume treats the histories of the kingdoms of: (1) Mamenang-Kedhiri, reigns of Gendrayana and Jayapurusa (the young Aji Jayabaya); (2) Ngastina, reign of Yudayaka; (3) Yawastina, reigns of Yudayaka, Sariwahana, and Astradarma; and (4) Malawapati, reigns of Sariwahana and Ajidarma. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Text is preceded by a brief introductory note signed by "Suwita" (= R.Ng. Karyarujita).

Cursive Surakarta script (Kadipatèn); compare hand with RP 163.

MS. target and pp. 298–99 reshot on reel 206, item 31.

RP 165 155 Reel 16–33/6
(808.543 Won P II)

Serat Pustaka Raja Puwara V= Serat Purusangkara
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,1896
Scribe: Kiyahi Wongsaprajaka
Vol. V of [8]: iii: 150 pp.; 31 x 20.3 cm.

Pustaka Raja history: 841–846 solar

Prose history of ancient Java, solar years 841–846. Puwara tales: wayang madya cycle. Volume treats the catastrophic end of the kingdom of Yawastina by flood that took place during the reign of Prabu Astradarma, also known as Prabu Purusangkara. The narrative continues with tales of warfare among a number of Javanese kingdoms, with the final victory coming to the king of Mamenang-Kedhiri, Prabu Jayapurusa (Aji Jayabaya), who thereafter reigned as overlord. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Copy by Kiyahi Wongsaprajaka, Abdi-dalem Jajar Anggandhèk Kiwa, dated 5 Rabingulakir Jimakir 1826 (14 September 1896). Text is preceded by a brief introductory note signed by "Suwita" (= R.Ng. Karyarujita).

The volume (or volumes) treating the history of the solar years 847–863 [Vol. VI of the series] is no longer extant in the Radya Pustaka Museum.

Cursive Surakarta script.

RP 166 158 Reel 16–33/8
(808.8381 Ron s)

Serat Pustaka Raja Puwara VII= Serat Ajidarma
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta,[ca. 1897]
Scribe: R.Ng. Surakartika
Vol. VII of [8]: ii, 392 pp.; 33.8 x 21 cm.

Pustaka Raja history: 864–875 solar

Prose history of ancient Java, solar years 864–875. Puwara tales: wayang madya cycle. Volume focuses on the history of the kingdoms of Mamenang-Kedhiri, under the Prabu Jayaamiséna, and Malawapati, under Prabu Anglingdarma (= Ajidarma). Volume opens with a note attributing authorship of this portion of the *Pustaka Raja* to Prabu Kusumawicitra of Pengging and dating its composition *surya* 919. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Although not signed by him, this volume appears to have belonged to the "Suwita" series of *Pustaka Raja* MSS.

Cursive Surakarta script.

Paper is brown; MS suffers from iron-gall ink bleed through.

RP 167 159 Reel 16–33/7
(808.8381 Wrs m)

Serat Pustaka Raja Puwara VIII= Serat Madyanaparta
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, 1897
Scribe: Kiyahi Wongsaprajaka
Vol. VIII of [8]: ii, 687 pp.; 31.7 x 23 cm.

Pustaka Raja history: 876–888 solar

Prose history of ancient Java, solar years 876–888. Puwara tales: wayang madya cycle. Volume focuses on the adventures of Prabu Anglingdarma (=Ajidarma), king of Malawapati. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Copy by Kyahi Wongsaprajaka, Abdi-dalem Jajar Anggandhèk Kiwa, dated 1 Jumadilakir Alip 1827 (28 October 1897). MS. formerly belonged to Suwita (= R.Ng. Karyarujita); see MS. p. ii.

Cursive Surakarta script.

RP 168 154 B (808.543 Ser s II; kotak 35) Reel 95/1

Serat Pustaka Raja Puwara = Serat Darmasarana II = Serat Danèswara
Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, mid–late 19th c.
Scribe: [R.Ng. Ronggawarsita?] and others
i, 76 pp.; 34 x 21 cm.

Pustaka Raja history: 771–776 solar

Prose history of ancient Java, solar years 771–776. Puwara tales: wayang madya cycle. Volume treats the history of post Bratayuda Ngastina, reigns of Prabu Parikesit (= Prabu Dipayana) and Prabu Yudayana. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Manuscript witness is inscribed in several hands: the opening portion of the text is in a small Karaton Kadipatèn hand that is possibly that of R.Ng. Ronggawarsita. Present manuscript was apparently the prototype (*babon*) for portions of RP 169.

MS. leaves numbered 1–75; p. following p.# 13 is not numbered.

Manuscript is in deplorable condition. Paper is extremely brittle, with many pages torn or in fragments.

RP 169–178 Series

SERIES: Serat Pustaka Raja Puwara
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
10 of 19 vols. (Vols. II–III, X–XIII, XV–XIX)

Pustaka Raja history, 752–814 & 920–1051 solar

Prose history of ancient and medieval Java, solar years 752–1051.

RP 169 **206 (808.543 Ron s II)** **Reels 16-33/9-16/34/1; R 206/32**

Serat Pustaka Raja Puwara II
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. II of 19]: 284 pp. ; 32 x 21.5 cm.

Pustaka Raja history: 752–798 solar

Prose history of ancient Java, solar years 752–798. Puwara tales: wayang madya cycle. Volume treats the history of post Bratayuda Ngastina, reigns of Prabu Parikesit (= Prabu Dipayana), Prabu Yudayana, and Prabu Gendrayana. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Vol. I of this 19-volume series is not extant.

RP 168 is the apparent prototype for portions of the present MS.

Cursive Surakarta script (Kadipatèn).

Paper is very brittle.

MS. pp. 103–04 reshot on reel 206, item 32.

RP 170 **157 (808.8381 Ron s III)** **Reel 16-34/2; R 206/33**

Serat Pustaka Raja Puwara III: Serat Prabu Gendrayana
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. III of 19]: i, 290 pp. ; 32 x 21.5 cm.

Pustaka Raja history: 799–814 solar

Prose history of ancient Java, solar years 799–814. Puwara tales: wayang madya cycle. Volume treats the reign of Prabu Gendrayana in Ngastina through his move to Mamenang-Kedhiri. Upon Gendrayana's departure, his brother, Radèn Sudarsana succeeded to the throne of Ngastina with the title Prabu Yudayaka. Yudayaka later moves his karaton to Yawastina. Gendrayana was succeeded in Mamenang by his son, Prabu Widdhayaka (the young Aji Jayabaya). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Vols. IV–IX of this series are no longer extant.

Cursive Surakarta script (Kadipatèn).

Paper is very brittle.

MS. pp. 127–28, 231–32, and 247–50 reshot on reel 206, item 33.

RP 171A **Uncat. (808.8381 Ron s X)** **Reel 218B/1**

Serat Pustaka Raja Puwara X: Serat Purwagnyana I

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. X of 19]: i, 478 pp. ; 33.6 x 20.7 cm.

Pustaka Raja history: 920–930 solar

Prose history of ancient Java, solar years 920–930. Puwara tales: wayang madya cycle. Volume opens during the reign of Prabu Ajipamasa of Witaradya-Pengging and continues through to the reign of his son, Prabu Citrasoma. Inscribed on cover: Witaradya: Purwanyasa [*sic*] I.

This volume, which had fallen into the hands of a Surakarta book dealer, was purchased by K.R.T. Hardjonagoro (then Ketua Presidium Radya Pustaka) and returned to the Museum in 1982.

Cursive Surakarta script.

RP 171 **162 C (808.8381 Ron s XI)** **Reel 16-34/3**

Serat Pustaka Raja Puwara XI: Serat Purwagnyana II

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. XI of 19]: i, 474 pp. ; 33 x 20.5 cm.

Pustaka Raja history: 930–935 solar

Prose history of ancient Java, solar years 930–935. Puwara tales: wayang madya cycle. Volume focuses on the histories of, and rivalries between, the ancient Javanese kingdoms of Pengging and Banten (Baratmadya). The reigning kings of Pengging during this period were Prabu Citrasoma (= Rajakusuma) and his son, Prabu Poncandriya. In Banten, the reigning kings were Prabu Déwaraja (= Mangkaradéwa) and his son, Prabu Bathararaja, both of whom play major roles in the narrative. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script, style prevalent during the reign of Pakubuwana X, r. 1893–1939; lined paper.

RP 172 **162 A (808.8381 Ron s XII)** **Reel 16-34/4; R206/34**

Serat Pustaka Raja Puwara XII: Serat Purwagnyana III

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. XII of 19]: i, 470 pp. ; 32.5 x 20 cm.

Pustaka Raja history: 935–942 solar

Prose history of ancient Java, solar years 935–942. Puwara tales: wayang madya cycle. Volume focuses on the histories of, and rivalries between, the ancient Javanese kingdoms of Pengging under Prabu Poncandriya and Banten (Baratmaja) under Prabu Mangkaradéwa. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script, style prevalent during the reign of Pakubuwana X, r. 1893–1939; lined paper.

MS. pp. 169–70 reshot on reel 206, item 34.

RP 173 **162 B (808.543 Ron s XIII; kotak 44)** **Reel 16-34/5; R206/35**

Serat Pustaka Raja Puwara XIII: Serat Purwagnyana IV

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. XIII of 19]: 478 pp. ; 33.5 x 20.5 cm.

Pustaka Raja history: 942–957 solar

Prose history of ancient Java, solar years 942–957. Puwara tales: wayang madya cycle. Volume focuses on the histories of, and rivalries between, the ancient Javanese kingdoms of Pengging under Prabu Poncandriya and Prabu Anglingdriya and Banten (Baratmadya) under Prabu

Mangkaradéwa and Bathararaja. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Vol. 14 of this 19-volume *Pustaka Raja* series is no longer extant in the Radya Pustaka.

MS. leaves numbered 1–480; no p.# 14–15.

Cursive Surakarta script.

MS. p. 16 reshot on reel 206, item 35.

RP 174 163 (808.8381 Ron s XV) Reel 16-34/6

Serat Pustaka Raja Puwara XV: Serat Déwatacengkar II, Widdhayaka, tuwin Danèswara

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [turn of 20th c.]

[Vol. XV of 19]: i, 478 pp. ; 33.5 x 21 cm.

Pustaka Raja history: 994–1021 solar

Prose history of ancient Java, solar years 994–1021. Puwara tales: wayang madya cycle. Histories of Medhangkamulan-Purwacarita, Galuh, and Pengging. Volume narrates the history of the man-eating king of Medhangkamulan, Prabu Déwatacengkar, and his fall through the trickery of Prabu Widdhayaka (Ajisaka). Prabu Widdhayaka, king of Medhangkamulan-Purwacarita is succeeded by his son-in-law, Prabu Suwélacala. Déwatacengkar's son, Danèswara, establishes himself as king in Galuh; upon his conquest of Purwacarita, he assumes the title Sri Mahapunggung. The kingdom of Pajang-Pengging recognizes Sri Mahapunggung's overlordship. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script.

RP 175 164 A (808.8381 Ron s XVI; kotak 32) Reel 16-34/7

Serat Pustaka Raja Puwara XV: Serat Danèswara II

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [turn of 20th c.]

[Vol. XVI of 19]: i, 126 pp. ; 34 x 21 cm.

Pustaka Raja history: 1021–1033 solar

Prose history of ancient Java, solar years 1021–1033. Puwara tales: wayang madya cycle. Histories of Purwacarita, Galuh, Pengging, and Medhangkamulan Tanah Kilèn. Volume narrates the adventures of Jaka Kandhayu, son of Prabu Suwélacala; Jaka Kandhayu eventually conquers Purwacarita where he reigns as Sri Mahapunggung II. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta scripts: at least two hands. Lined notebook paper.

RP 176 164 B (808.8381 Ron s XVII) Reel 16-35/1

Serat Pustaka Raja Puwara XVII: Serat Danèswara III

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [turn of 20th c.]

[Vol. XVII of 19]: i, 150 pp. ; 33.2 x 20.8 cm.

Pustaka Raja history: 1034–1044 solar

Prose history of ancient Java, solar years 1034–1044. Puwara tales: wayang madya cycle. Histories of Purwacarita (under Sri Mahapunggung II), Pajang-Pengging (under Handayaningrat and Sètmata), Medhangkamulan Tanah Kilèn (under Sandiwahana), and Bojanagara (under Handayaningrat). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

MS is inscribed in a different hand from that of the previous volumes in the series. The narrative follows directly from RP 175, Vol. XVI or that series. The numeral "17" is inscribed on MS. p. 1.

Small cursive Surakarta script on lined paper.

RP 177 164 C (8080.8381 Ron s XVIII) Reel 16-35/2

Serat Pustaka Raja Puwara XVIII: Serat Danèswara IV

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. XVIII of 19]: i, 252 pp. ; 33.2 x 21 cm.

Pustaka Raja history: 1044–1047 solar

Prose history of ancient Java, solar years 1044–1047. Puwara tales: wayang madya cycle. Volume focuses on the adventures of Sri Mahapunggung II, king of Purwacarita. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

The numeral "18" is inscribed on MS. p. 1.

Cursive Surakarta script. Paper is brown.

RP 178 177 (808.8381 Ron s) Reel 16-35/3

Serat Pustaka Raja Puwara XIX: Serat Jayalengkara

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.]
[Vol. XIX of 19]: i, 160 pp. ; 33 x 20.7 cm.

Pustaka Raja history: 1048–1051 solar

Prose history of ancient Java, solar years 1048–1051. Puwara tales: wayang madya cycle. Volume focuses on the adventures of Sri Mahapunggung II, king of Purwacarita. Text breaks of abruptly on MS. final page. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Small cursive Surakarta script on lined paper.

RP 179 (missing) 165 (959.824 Ron s?) Reel 16-35/4

Serat Pustaka Raja Puwara: Serat Catur Pandaha

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of 20th c.?]
i, 405 pp. ; 33 x 20.8 cm.

Pustaka Raja history: 1087–1088 solar; Panji tales

Prose history of ancient Java, solar years 1087–1088. Puwara tales: wayang gedhog cycle. Tales of the four kingdoms and the four *nata binathara*: (1) Jenggala, under Prabu Lembu Amiluhur (Jayèngrana), (2) Kadhiri, under Prabu Lembu Amijaya (Lembu Peteng), (3) Ngurawan, under Prabu Lembu Amiséna (Lembu Mangarang), and (4) Singasari, under Prabu Lembu Amisani (Lembu Mradadu). Panji tales. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Hand is similar to that of the "Suwita" series (RP 161–167).

MS missing from the Radya Pustaka library in 2011.

RP 180–187 Series

Serat Pustaka Raja Puwara: Serat Buddhayana dumugi Serat Jayabaya

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
8 of 8 vols.

Pustaka Raja history: solar 792–867.

RP 180 154 A (808.8381 Ron s I; kotak 23) Reel 16-35/6

Serat Pustaka Raja Puwara: Serat Buddhayana I

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
[Vol. I of 8]: i, 238 pp.; 33.5 x 21 cm.

Pustaka Raja history: 792–801 solar

Prose history of ancient Java, solar years 792–801. Puwara tales: wayang madya cycle. Volume treats the reign of Prabu Gendrayana, king of Ngastina, through

his move to Mamenang (Kadhiri). Upon Gendrayana's departure, his brother R. Sudarsana succeeds to the throne of Ngastina with the title Prabu Yudayaka. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script.

MS. paper is thin and very brittle, with significant damage from iron-gall ink bleed through.

RP 181 154 C (808.83 Ran s III; kotak 38) Reel 16-35/7

Serat Pustaka Raja Puwara: Serat Buddhayana II

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th c.]

[Vol. II of 8]: ii, 248 pp.; 33.5 x 21 cm.

Pustaka Raja history: 801–814 solar

Prose history of ancient Java, solar years 801–814. Puwara tales: wayang madya cycle. Volume narrates the history of the royal court of Prabu Gendrayana, king of Mamenang-Kadhiri, including the birth of his son, R. Narayana (the future Aji Jayabaya) and the history of Prabu Yudayaka, king of Ngastina through his move to Yawastina. A note on MS. cover reads: "Buddhayana jilid I: Wiyosipun Radèn Narayana." For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta scripts: several hands.

MS. leaves numbered 1–248, no. p.# 55.

MS. paper is very brittle, with significant damage from iron-gall ink bleed through. Many perforations, with a number of pages in fragments.

RP 182 154 D (808.83 Ron s III; isolated) Reel 95/2

Serat Pustaka Raja Puwara: Serat Buddhayana III

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th c.]

[Vol. III of 8]: ii, 202 pp.; 33.5 x 21 cm.

Pustaka Raja history: 814–818 solar

Prose history of ancient Java, solar years 814–818. Puwara tales: wayang madya cycle. Volume focuses on the histories of Mamenang-Kadhiri (courts of Prabu Gendrayana and his son, Prabu Widdhayaka (= Jayapurusa, the young Aji Jayabaya) and Yawastina (courts of Prabu Yudayaka and his son, Prabu Sariwahana). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script.

First two pages of MS missing (MS. leaves numbered 3–204).

MS. paper is in deplorable condition (esp. pp. 3–35). Paper is extremely brittle, with a number of leaves in fragments. Legibility suffers from extensive iron-gall ink bleed through. In 2009 MS was removed from "kotak rusak 27" and isolated from others in the collection when it was found to be actively infested with insects.

RP 183 154 E (808.83 Ran s III; kotak 21) Reel 95/3

Serat Pustaka Raja Puwara: Serat Buddhayana IV

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th c.]

[Vol. IV of 8]: i, 236 pp.; 33.5 x 21 cm.

Pustaka Raja history: 818–836 solar

Prose history of ancient Java, solar years 818–836. Puwara tales: wayang madya cycle. Volume focuses on the histories of Mamenang-Kadhiri (court of Prabu Jayapurusa = the young Aji Jayabaya) and Yawastina (court of Prabu Sariwahana). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script.

MS. paper is in deplorable condition. Paper is thin and extremely brittle, with a number of leaves in fragments. Legibility suffers from extensive iron-gall ink bleed through.

RP 184 154 F (808.83 Ran s IV; kotak 39) Reel 16-35/8

Serat Pustaka Raja Puwara: Serat Buddhayana V

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [ca. 1870s–80s]
[Vol. V of 8]: ii, 389 pp.; 34 x 21 cm.

Pustaka Raja history: 836–842 solar

Prose history of ancient Java, solar years 836–842. Puwara tales: wayang madya cycle. Volume focuses on the histories of (1) Mamenang-Kadhiri (court of Prabu Jayapurusa = the young Aji Jayabaya), (2) Yawastina (court of Prabu Astradarma = Purusangkara), and (3) Malawapati (Prabu Ajidarma). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Karaton Surakarta Kadipatèn script.

Though inscribed in a different hand and on different paper from the preceding volumes in the series, the text of this volume continues directly from that of RP 183.

RP 185 154 F (808.83 Ran s VI; kotak 43) Reel 16-35/9

Serat Pustaka Raja Puwara: Serat Jayabaya I

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [ca. 1870s–80s]
[Vol. VI of 8]: iii, 384 pp.; 34 x 21 cm.

Pustaka Raja history: 842–850 solar

Prose history of ancient Java, solar years 842–850. Puwara tales: wayang madya cycle. Narrative relates the catastrophic end of the kingdom of Yawastina by flood, a horrific event that occurred during the reign of Prabu Astradarma (= Purusangkara). The text continues with tales of warfare and rivalry among a number of Javanese kingdoms, with the final victory and overlordship coming to the king of Mamenang-Kadhiri, Prabu Jayapurusa (= Aji Jayabaya). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Karaton Surakarta Kadipatèn script.

Note on page numbering: for MS. pp. 48–end, read the number in the upper right corner of page; MS. leaves double-page numbered, 1–191, with the page following p. 55 not numbered.

RP 186 156 B (808.83 Ron s VII; kotak 38) Reel 16-35/10 & 16-36/1; R206/36

Serat Pustaka Raja Puwara: Serat Jayabaya II

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [ca. 1870s–80s]
[Vol. VII of 8]: i, 600 pp.; 34 x 21 cm.

Pustaka Raja history 850–857 solar

Prose history of ancient Java, solar years 850–857. Puwara tales: wayang madya cycle. Narrative focuses on the court of Aji Jayabaya (Daha-Kadhiri). Text treats the writing of the "original" *Pustaka Raja Purwa* by Jayabaya's court poets (MS. pp. 109 ff.). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Karaton Surakarta Kadipatèn script.

Paper is very brittle.

MS. leaves numbered 1–651; no p.#s 117–66, no p.# 208, no p.# 317, p.#s 352–53 x 2, no p.#s 465–66, p.# 607 x 2.

MS. pp. 590–93 reshot on reel 206, item 36.

RP 187 156 C (808.83 Ran s VIII; kotak 50) Reel 95/4; R212/35

Serat Pustaka Raja Puwara: Serat Jayabaya III

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [ca. 1870s–80s]
[Vol. VIII of 8]: iii, 622 pp.; 33.5 x 21 cm.

Pustaka Raja history: 857–867 solar

Prose history of ancient Java, solar years 857–867. Puwara tales: wayang madya cycle. Volume treats the history of Daha-Kadhiri through the death of Aji Jayabaya and the

succession of his son, Prabu Jayaamijaya, who is then succeeded in turn by his son, Prabu Jayaamiséna. Prabu Anglingdarma, a son of Prabu Purusangkara (king of Yawastina), becomes king of Malawapati. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Karaton Surakarta Kadipatèn script.

Manuscript is in extremely deteriorated condition. First four pages of volume are in shreds. Paper is very brittle, with many leaves torn or in fragments.

MS. leaves numbered 1–613; p.#s 1–4 in shreds, no p.# 188, no p.#s 354–55, p.# 372 x 2, p.#s 421–29 x 2 (p.#s 424a-425a x 2).

MS. pp. 116–21 reshot on reel 212, item 35.

RP 188 **207 (8 x 2.2 Ron s; kotak 33)** **Reel 16-36/2; R206/37**

Serat Pustaka Raja Puwara

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [early 20th c.]

i, 432 pp.; 33 x 21 cm.

Pustaka Raja history: 943–951 solar

Prose history of ancient Java, solar years 943–951. Puwara tales: wayang madya cycle. Volume focuses on the histories of, and rivalries between, the ancient Javanese kingdoms of Pengging, under Prabu Poncandriya and Prabu Anglingdriya, and Banten (Baratmadya), under Prabu Mangkaradéwa and Prabu Bathararaja. Narrative begins with Prabu Pancandriya's learning of his father's death and continues up to the impending move of Prabu Bathararaja to Pakuwan. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script. Lined paper.

MS. pp. 54–57, 96–99, 136–39, and 154–55 reshot on reel 206, item 37.

RP 189–192 Series

SERIES: Serat Pustaka Raja Wasana

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th–early 20th c.]

4 of 5 vols. (Vol. I & Vol. III–V)

Pustaka Raja history: solar 1127–1176.

RP 189 **167 A (808.8381 Ron s I)** **Reel 16-36/4**

Serat Pustaka Raja Wasana: Serat Banjaransari I

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th–early 20th c.]

[Vol. I of 5] : i, 379 pp.; 33 x 20.5 cm.

Pustaka Raja history 1127–1144 solar

Prose history of ancient Java, solar years 1127–1144. Puwara tales: wasana cycle. The *wasana* (final) cycle marks the end of the *Pustaka Raja* histories. Ronggawarsita continued his massive prose chronicle of the Javanese past with his *Babad Itih* that narrates Java's history up to the middle of the eighteenth century. Although there are no *Babad Itih* volumes in the Radya Pustaka, a nearly complete set is stored in the Reksapustaka library of the Mangkunagaran palace (MN 84–95).

The present volume opens with the construction of the karaton of Pajajaran by Prabu Panji Maésa-tandreman (formerly called Prabu Suryamiluhur of Medangkamulan Tanah Kilèn). The narrative continues with a history of the rivalry between the kingdoms of Pajajaran and Pajang-Pengging through the final defeat of Prabu Batulata, last king of Pajang-Pengging. Text breaks off abruptly. The "Banjaransari" history continues with RP 190–192; the present MS, however, does not appear to have originally belonged to this set. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Cursive Surakarta script (Kepatihan).

RP 190 167 B (808.8381 Ron s II) Reel 16-36/5

Serat Pustaka Raja Wasana: Serat Banjaransari II

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th– very early 20th c.]

[Vol. III of 5] : i, 331 pp.; 33.5 x 21 cm.

Pustaka Raja history: 1149–1155 solar

Prose history of ancient Java, solar years 1149–1155. Puwara tales: wayang wasana cycle. History of Pajajaran and Galuh. Prabu Panji Maésatrandreman (= Prabu Banjaransari) steals away from Pajajaran, planning to travel to the ancient kingdom of Janggala. He stops in Galuh, where an invisible kingdom is revealed to him. Banjaransari takes the spirit queen as his wife and founds a karaton in Galuh. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Script is characteristic of a style prevalent in the early years of Pakubuwana X's reign (r. 1893–1939).

MS. leaves pp. 148–49 are numbered "178–79."

RP 191 167 D (808.8381 Ron s III) Reel 16-36/3

Serat Pustaka Raja Wasana: Serat Banjaransari III

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th– very early 20th c.]

[Vol. IV of 5]: i, 338 pp.; 33.5 x 21 cm.

Pustaka Raja history: 1155–1167 solar

Prose history of ancient Java, solar years 1155–1167. Puwara tales: wasana cycle. Volume treats the adventures of Prabu Banjaransari, king of Galuh, and the establishment of a number of "ring kingdoms" by his many sons. For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Script is characteristic of a style prevalent in the early years of Pakubuwana X's reign (r. 1893–1939).

MS. leaves numbered 1–338; p.#s 5–6 blank, no p.# 131, p.# 136 x 2, no p.# 151, p.# 158 x 2, no p.#s 188–89, p.#s 260–61 x 2.

RP 192 167 C (808.8381 Ron s IV) Reel 16-36/6; R 206/38

Serat Pustaka Raja Wasana: Serat Banjaransari IV

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, mid 19th c.

Inscribed: Surakarta, [late 19th – very early 20th c.]

[Vol. V of 5]: i, 336 pp.; 33 x 20.5 cm.

Pustaka Raja history: 1167–1176 solar

Prose history of ancient Java, solar years 1167–1176. Puwara tales: wasana cycle. Volume treats the adventures of Prabu Banjaransari, king of Galuh, as well as those of his many sons who rule Galuh's "ring kingdoms." Prabu Banjaransari retires to the hermitage and is succeeded as king of Galuh by his son, Arya Bangah (Prabu Purbasagala). For more on Ronggawarsita's *Pustaka Raja*, see notes to RP 146.

Script is characteristic of a style prevalent in the early years of Pakubuwana X's reign (r. 1893–1939).

MS. leaves numbered 1–336; no p.# 194, p.# 200 x 2.

MS. pp. 108–09 and 238–39 reshot on reel 206, item 38.

RP 193 179 (398.209598 Ser s) Reel 16-36/7

Serat Caturpandaha = Serat Panji

Author: Anonymous

Composed: [Surakarta, 19th c.]

Inscribed: Surakarta, [turn of the 20th c.]

i, 324 pp.; 33.3 x 21 cm.

Panji tales

Panji tales in prose: adventures of the children of the "four kings": (1) Prabu Lembu Amiluhur of Janggala, (2) Prabu

Lembu Amijaya of Kadhiri, (3) Prabu Lembu Amiséna of Ngurawan, and (4) Prabu Lembu Amisani of Singasari. Text also treats the histories of the kingdoms of Bojanagara, under Prabu Kalana Tunjungséta, and Pengging, under Prabu Sélaraja. The adventures are composed in the style of Ronggawarsita's *Pustaka Raja*, but no dates are provided. Text begins and ends abruptly. MS appears to have originally been part of a multi-volume set of which RP 194 was also a member.

Cursive Surakarta script.

MS. leaves numbered 1–344; p.# 53 x 2. p.# 63 x 2, no p.# 155, pp. 224–44 missing.

RP 194 205 (808.543 Pus p) Reel 16-36/7

[Serat Caturpandaha]
Author: Anonymous
Composed: [Surakarta, 19th c.]
Inscribed: Surakarta, [turn of the 20th c.]
i, 361 pp.; 33.3 x 21 cm.

Panji tales

Panji tales in prose: adventures of the children of the "four kings": (1) Prabu Lembu Amiluhur of Janggala, (2) Prabu Lembu Amijaya of Kadhiri, (3) Prabu Lembu Amiséna of Ngurawan, and (4) Prabu Lembu Amisani of Singasari. Text also treats the histories of the kingdoms of Pudhaksategal, under Prabu Pandayaraja (=Kalana Tunjungséta, formerly of Bojanagara) and Pengging, under Prabu Sélaraja. The adventures are composed in the style of Ronggawarsita's *Pustaka Raja*, but no dates are provided. Text begins and ends abruptly. MS appears to have originally been part of a multi-volume set of which RP 193 was also a member. Catalogued as *Pustaka Raja Madya* in earlier library records.

Cursive Surakarta script (unpracticed hand).

Leaves of the manuscript are bound out of order as follows: (a) pp. 1–215, (b) pp. 236–315, (c) pp. 216–35, (d) pp. 316–51.

MS. leaves numbered 1–331: p.#s 326–35 x 2.

RP 195 136 (959.821 Ran b) Reel 16-36/8

[Ringkesanipun Pustaka Raja Wasana: Pajajaran dumugi Majapahit]
Author: Anonymous
Composed: [Surakarta, 20th c.]
Inscribed: Surakarta, [mid 20th c.]
i, 141 pp.; 35 x 21.8 cm.

Pustaka Raja history: 1282–1428 solar

Prose history of ancient Java, solar years 1248–1428: synopsis of a portion of Ronggawarsita's *Pustaka Raja Wasana.* Histories of Pajajaran, Majapahit, and Pengging, along with an account of the Islamization of Java. Volume treats the last days of the West Javanese kingdom of Pajajaran and the founding and flowering of the kingdom of Majapahit, up to the construction of the Demak mosque. The history of the Central Javanese principality of Pengging also figures prominently in the narrative. Earlier records of the Radya Pustaka identify present manuscript as *Serat Raja Sundha.*

New quadratic (Karaton) Surakarta script.

RP 196A 204 (808.543 Ser s) Reel 95/5; R211/5

Serat Pustaka Raja Kano
Author: "Puyer Sasrasastra"?
Composed: [s.l.], 1893
Inscribed: [s.l.], 1893
Scribe: "Puyer Sasrasastra"?
i, 328, 1 pp.; 33 x 20 cm.

Pustaka Raja history: 500s–600s solar

Rendering in verse of a portion of Ronggawarsita's *Pustaka Raja Purwa.* The narrative opens with the adventures of Sri Maharaja Kano, ruler of the kingdom of Purwacarita, and closes with the history of Prabu Basupati, founder of the kingdom of Wiratha. Poem opens in Dhangdhanggula: "Ri Respati Manis tanggal kaping, kawan likur Sawal Jé sangkala." Final canto, in Kinanthi, begins, "Wonten malih kanthènipun."

Copy and/or composition by "Puyer

Sasrasastra." Poem is dated 24 Sawal Jé 1822 (11 May 1893); *sangkala*, "peksa [2] sembah [2] srira [8] dhéwé [1].

Single unnumbered leaf at volume's end comprises a poetic fragment relating the visit of Prabu Dumar and Prabu Bandarkusasi to the Prophet Muhammad in Mecca. Cipher date: 4/4/25 (24 September 1895).

Present manuscript formerly belonged to one Somawarira (see note on MS. p. i).

MS. leaves double-page numbered 1–159; p. 10 x 2 (p. 10a is water-damaged), p.#s 34–37 x 2.

Legibility of MS suffers from significant iron-gall ink bleed through. MS. leaves very brittle; some leaves were in fragments that were repieced for filming.

Complete MS reshot on reel 211, item 5.

RP 196B 72 (808.8381 Kar s) Reel 16-43/7

Serat Suktina Wyasa

Author: R.Ng. Karyarujita (= R.T. Ronggawarsita) (1867–196?)
Composed: Surakarta, 1916
Inscribed: Surakarta, [1916]
Scribe: [R.Ng. Karyarujita]
ii, 40 pp.; 33.5 x 20.5 cm.

Pustaka Raja history: 638 solar

Wayang purwa tales in macapat verse. Rendering in verse of a portion of Ronggawarsita's *Pustaka Raja Purwa* (*surya* 638). Poem opens in Pangkur: "Kang pungkuring ratri kala, saput siti peteng nglimputi." Narrative tells of the ascetic wanderings undertaken by Resi Wyasa (Abiyasa) while mourning the death of his father, Prabu Dwipakèswara. Poem culminates in Wyasa's meeting with, and pursuit of, a mystically empowered crippled child (*laré lumpuh*). The child, who reveals himself as Nabi Ilyas (Elijah), delivers the precepts of spiritual perfection to the wandering *satriya*. The teachings are (almost) identical to the well-known teachings of Déwaruci to Radèn Brataséna.

Rendering in macapat verse by R.Ng. Karyarujita (later known as R.M.T. Ronggawarsita). Poem dated 14 Jumadilawal Jé 1846 (19 March 1916); *sangkala* "ngraras [6] suci [4] murtining [8] wong [1]."

Scribal style associated with the court of Pakubuwana X (r. 1893–1939).

RP 196C 307 (808.543 Ser s) Reel 16-43/7

Serat Arjunapati

Author: [R.M. Panji Yasakusuma]
Composed: [Surakarta, 1859]
Inscribed: Surakarta, 1956
Scribe: R.M. Jayasayana
188 pp.; 33.5 x 21.5 cm.

Pustaka Raja history: 700s solar

Wayang purwa tales in macapat verse. Rendering in verse of a portion of Ronggawarsita's *Pustaka Raja Purwa*, by his son, R.M. Panji Yasakusuma (the text appears to be a portion of Yasakusuma's *Serat Kalimataya*). History of Ngastina ruled by the Pandhawa after the Bratayuda. Poem opens in Dhangdhanggula, "Kawarna asri Arjunapati, mangkya lagya nandhang geng dhuhkita, labet tan kapadhan sihé." Second canto, in Kinanthi, begins, "Yata wau Sang Ngaprabu." Final canto, in Sinom, opens, "Muksané Sang Wrekudara."

Narrative opens with the tale of the Pandhawa hero Arjuna's romance with Déwi Citrahoyi, wife and queen of Prabu Arjunapati, king of Sriwedari, and extends through the meditative deaths (*muksa*) of the Pandhawa princes and the succession to the throne of Ngastina of Arjuna's grandson, Prabu Parikesit (Dipayana).

Copy by R.M. Jayasayana, dated 13 Rejeb Dal 1887 (25 February 1956).

New cursive Surakarta script.

RP 196D.0 Uncat. D 32 (8 x 2.2 Yas s; kotak 45) Reel 173/2

Serat Kalimataya

Authors: see notes below
Composed: see notes below
Inscribed: Surakarta, [turn of the 20th c.]
ii, 157 pp.; 33.5 x 21 cm.

Compilation

Compilation of two texts. Manuscript is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka Dhalang school and *komisaris* of the museum.

Cursive Surakarta script; lined paper.

MS. leaves numbered 1–155; p.#s 27–28 x 2.

RP 196D.1 **Uncat. D 32 (8 x 2.2 Yas s; kotak 45)** **Reel 173/2**

Serat Kalimataya

Author: R.M. Panji Yasakusuma
Composed: Surakarta, 1859
Inscribed: Surakarta, [turn of the 20th c.]
MS. pp. 1–155; 33.5 x 21 cm.

Pustaka Raja history: 733–771 solar

Wayang purwa tales in macapat verse. Rendering in verse of a portion of Ronggawarsita's *Pustaka Raja Purwa*, by his son, R.M. Panji Yasakusuma. Macapat version was commissioned by K.G.P.A.A. Mangkunagara IV (r. 1853–1881) in February 1859 (see KS 294). Note that the opening cantos of the present manuscript witness differ from those of the usual text of this poem. Opening lines of initial and concluding cantos: (1) Kinanthi, "Amurwani langening kinanthi, mèt turuting serat *Pustaka Raja." (2)* Sinom, "Samana kang ponang cahya." (3) Pangkur, "Yata kang lagya lalampah." (4) Mijil, "Bangbang wétan Sang Hyang Arka mijil." The penultimate canto, in Kinanthi, begins, "Wau ta ing lampahipun." The final canto, in Asmarandana, opens, "Mangkana aturirèki."

The narrative begins with the accession of Prabu Yudhisthira to the throne of Ngastina following the Bratayuda War and continues through the meditative deaths (*muksa*) of the Pandhawa princes and the reign of Yudhisthira's successor, Prabu Parikesit-Dipayana (up to the "Parikesit Grogol" episode). Poem has been published several times (see *Pratélan* II: 255 ff.). Compare portions of the present manuscript with the published editions and with KS 294.

RP 196D.2 **Uncat. D 32 (8 x 2.2 Yas s; kotak 45)** **Reel 173/2**

Serat Kalatidha

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1873
Inscribed: Surakarta,[turn of the 20th c.]
MS. pp. i–ii; 33.5 x 21 cm.

Social commentary & criticism

Didactic-moralistic text with critical commentary on the state of the realm of Surakarta in 1873. Poem was composed shortly before the author's death. Sinom meter. Poem opens, "Mangkya darajadé praja, kawuryan wus sonya ruri."

RP 197 **483 (398.209598 Ser s)** **Reel 16-37/2**

Serat Anglingdarma

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta,1867
483 pp.; 32 x 20.3 cm.

Anglingdarma tales

Historical romance: the adventures of Prabu Anglingdarma, king of the ancient/legendary kingdom of Malawapati. Sekar macapat. 97 cantos. Poem opens in Asmarandana: "Asmarandana pengarsi, duk wit sinrat ari Sukra." C.F. Winter published an edition of the poem in 1853 ; a survey of opening lines of cantos suggests that present MS is almost identical to the Winter edition. For synopses of cantos, see *Pratélan* I: 181–200. For an extensive discussion of the Anglingdarma romance, see G. W.J. Drewes, *the Romance of King Angling Darma in Javanese Literature* (The Hague: Nijhoff, 1975).

Copy dated 30 Dulkangidah Alip 1795 (6 May 1867); *sangkala*, "sara [5] terus [9] giri [7] iku [1]."

Cursive Surakarta script (unpracticed hand).

RP 198A **Uncat. D 8 (8 x2.2 Ron s; kotak 46)** **Reel 173/3**

Serat Ajipamasa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1862/63
Inscribed: Surakarta, [mid 19th c.]
Scribe: [K.P.G.H. Cakradiningrat]
iii, 505 pp.; 33.5 x 21.5 cm.

Pustaka Raja history: 890–904 solar

Historical romance: the adventures of Prabu Ajipamasa. Rendering in macapat verse by Ronggawarsita of a portion of his *Pustaka Raja Madya* (solar years, 890–904). 55 cantos. Narrative treats the history of the court and career of Prabu Ajipamasa (Kusumawicitra) during his reign in Mamenang-Kadhiri up to his move to Witaradya-Pengging. Poem was published (Surakarta, 1896); for a synopses of the poem's 55 cantos, see *Pratélan* II: 147–157.

Poem opens in Dhangdhanggula: "*Ra*rasaning sarkara kaèsthi, *dèn* ta kedah mamardi wardaya, *nga*yowara puwarané, *bé*la-béla ing kalbu, *in*ukarta nis kerting gati, *rong*as rèh ing ngukara, *ga*garanirantuk, *wa*rta wasitaning kuna, *si*nung tengran janma tus kaswarèng bumi, *ta*litining carita." Final canto, in Dhangdhanggula, begins, "Rat rumating raksakèng dumadi."

Attribution of authorship from a *sandiasma* in poem's opening stanza (see above). Poem dated AJ 1791 (CE 1862/63); *sangkala*, "janma [1] trus [9] kaswarèng [7] bumi [1]." Present manuscript witness was produced by, or commissioned by, K.G.P. Cakradiningrat (wayah-dalem I.S.K.S. Pakubuwana V; son of the exiled Pangéran Panji Suryaningrat). For more on Cakradiningrat, see RP 333. The final stanza of the poem (in Dhangdhanggula) reads, "Wus palastha wuryaning kintaki, kang minongka sudarsanotama, Ajipamasa wiyosé, kinarya rèh wuwuruk, marang raré kang murang niti, supadi dadya darma, marmanya sinawung, sajarwa tembang macapat, déning Kangjeng Gusti Pangran satriyadi, Harya Cakradiningrat."

Karaton Surakarta Kadipatèn script (mid-late nineteenth century); style of the Ronggawarsita family.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

Tooled leather binding.

RP 198B.0 **Uncat. (8.2 x 2 Ran s)** **Reel 176/6**

Centhini kasambet Ajipamasa

Compiled by: [R.M. Wignyatenaya]
Compiled: Surakarta, [ca. 1894–1898]
Inscribed: Surakarta, 1864–67, 1874, 1876, 1898
Scribes: Unknown, Panjayasastra, & R.M. Wignyatenaya
296 pp.; 35 x 22.5 cm.

Compilation

Compilation of five separate MSS inscribed over a period of thirty-four years (between 1864 and 1898). The manuscripts appear to have been collected and bound together by R.M. Wignyatenaya, of Purwadiningratan-lebet, Mangkusitèn, Surakarta, ca. 1894 to ca. 1898; see notes on MS. pp. 185 and 375.

Manuscript is from the legacy of R.M.Ng. Dutadipraja.

Various hands, inscribed at various times.

MS. leaves numbered 46–377, no p.#s 299–300, pp. 329–62 missing.

RP 198B.1 **Uncat. (8.2 x 2 Ran s)** **Reel 176/6**

Serat Kalatidha

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [1873]
Inscribed: Surakarta, [ca. 1876?]
MS. pp. 48–49; 35 x 22.5 cm.

Social commentary & criticism

Fragments from Ronggawarsita's renowned didactic-moralistic text with critical commentary on the state of the realm of Surakarta in 1873. Poem was composed

shortly before the author's death. Beginning fragments only.

Cursive Surakarta script: violet ink.

RP 198B.2 Uncat. (8.2 x 2 Ran s) Reel 176/6

Serat Centhini

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara, 1756–1844), Ki Ng. Sastradipura (=Kyai Haji Mohammad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, [1815]
Inscribed: Surakarta, [ca. 1876?]
MS. pp. 50–185; 35 x 22.5 cm.

Centhini

Centhini: cantos 379–435. Wandering student romance with encyclopedic passages on traditional Javanese lore and on Javano-Islamic mysticism and theology. Macapat verse. Beginning missing. First full canto, in Gambuh, opens, "Allah Allah Allahu." Final canto, in Girisa, begins, "Yata kang sami tategar." The adventures of the wandering pries of Giri, especially Jayèngresmi (Sèh Amongraga), set in early seventeenth-century Java. The text corresponds to cantos 60–116 of the 1847 "Major *Centhini*," (published Batavia, 1912–14); see *Pratélan* II: 330–37, for synopses of the cantos. This portion of the text opens with description of a *slawatan* performance held at Bayi Panurta's Wanamarta *pesantrèn* to celebrate Amongraga and Tambangraras's wedding; it continues through Amongraga's *tasawuf* teachings to his bride and his decision to steal away from her in order to continue his wanderings.

The *Centhini* is a continuation of the *Cabolang*, which was commissioned by the crown prince of Surakarta (the future Pakubuwana V) in January 1815; the crown prince is credited with authorship of the erotic portions of the poem. The remainder of the text was composed by a team of three Karaton Surakarta Kadipatèn poets (see author notes above). For further notes on the *Centhini* corpus, see notes to RP 311. See also Pigeaud, "De Serat Tjabolang en de Serat Tjenthini," and *Serat Centhini (Suluk Tambangraras)*, jilid I, ed. Kamajaya, pp. ii–v.

At the end of the text is a penciled note: "Ingkang gadhah kula R.M. Wignyatenaya, dalem ing Purwadiningratan-lebet, inggih punika ing Mangkusitèn utawi Riya Atmajan Surakarta, nalika ing wulan Rejeb taun Bé 1824 [December 1894–January 1895]."

Several hands.

RP 198B.3 Uncat. (8.2 x 2 Ran s) Reel 176/6

Serat Ajipamasa

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1862/63
Inscribed: Surakarta, 1876
Scribe: [Panjayasastra?]
MS. pp. 187–373; 35 x 22.5 cm.

Pustaka Raja history: 890–900 solar

Historical romance: the adventures of Prabu Ajipamasa. Rendering in macapat verse by Ronggawarsita of a portion of his *Pustaka Raja Madya* (solar years, 890–900). Narrative treats the history of the court and career of Prabu Ajipamasa (Kusumawicitra) during his reign in Mamenang-Kadhiri. Text includes lengthy didactic passages on ethics and on statecraft. 33 cantos.

The present rendition (or perhaps this manuscript witness) was produced on commission of K.G.P.A.A. Mangkunagara IV (r. 1853–1881); see below, transcription of poem's opening verse. The opening canto of this rendition is not found in the published Surakartan edition of 1896; for synopses of the 55 cantos of the published edition, see *Pratélan* II: 147–157. Cantos 2–33 of the present manuscript appear to correspond to cantos 1–32 of the 1896 edition.

Present manuscript witness of the poem opens in Asmarandana: "Tulat kasmaran palupi, caritadi ing ganjarnya, kusuma[-] i citra katong, arsa wrin ing lampahira, jeng Gusti kang ayasa, Pangran Dipati ping catur, Nagara ing Surakarta." The second canto, in Dhangdhanggula, opens: "Rasaningkang

sarkara kaèsthi" (see above RP 198 A). Final canto, in Mijil, begins, "Nulya sira ki angron gumanti, matur awot sinom."

Attribution of authorship from a *sandiasma* in poem's second canto. Poem dated AJ 1791 (CE 1862/63); *sangkala*, "janma [1] trus [9] kaswarèng [7] bumi [1]."

This copy (or version?) was produced on commission of Mangkunagara IV and is dated Dité Pon 16 Rabingulawal Alip (3 May 1874); sangkala: "guna [3] nir [0] turongga [8] tunggal [1];"see opening stanzas. The MS is again dated at the end of the poem: Soma Manis, Tolu, 14 Mulud Jimawal 1805 (10 April 1876); *sangkala*, "tata [5] muluk [0] bujongganing [8] ratu [1]." The copy is signed: final lines of the poem read, "tamat panulatnya marsudi, apanengranèki, Panjayasastrèku."

Note at opening of the text reads "Wiryarejan – Kartasura" (former owner of this portion of the MS?).

RP 198B.4 Uncat. Reel 176/6
(8.2 x 2 Ran s)

[Pènget Supenanipun R.M. Wignyatenaya: 14 Rabingulakir Éhé 1828]
Author: R.M. Wignyatenaya
Composed: Surakarta, 1898
Inscribed: Surakarta, 1898
Scribe: R.M. Wignyatenaya
MS. pp. 374–75; 35 x 22.5 cm.

Biographical notes: dream

Notes recording the portentous dream of R. Wignyatenaya (compare hand with signed penciled note on MS. p. 185) on 14 Rabingulakir Éhé 1828 (1 September 1898). Prose. Penciled note in cursive Surakarta script.

RP 198B.5 Uncat. Reel 176/6
(8.2 x 2 Ran s)

[Cathetan Warni-Warni]
Author: [R.M. Wignyatenaya]
Composed: Surakarta, 1864–1867
Inscribed: Surakarta, 1864–1867
Scribe: R.M. Wignyatenaya
MS. pp. 376–77; 35 x 22.5 cm.

Miscellaneous notes

Miscellaneous notes dated AJ 1793–1795 (= CE 1864–1867). Penciled notes in cursive Surakarta script.

RP 198C 289 Reel 16-37/3
(808.8381 Ron s)

Serat Witaradya
Authors: F. L. Winter and R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1863/64
Inscribed: Surakarta, [late 19th c.]
i, 282 pp.; 32 x 20 cm.

Pustaka Raja history: 900s solar

Historical romance: the adventures of Prabu Ajipamasa (=Prabu Kusumawicitra), the tenth-century (solar) king of the ancient, legendary kingdom of Witaradya-Pengging and those of his son and successor, Prabu Citrasoma. Macapat verse. Poem forms a rendering in macapat verse by F. L. ("Pris") Winter and Ronggawarsita of a portion of the latter's *Pustaka Raja Madya.*

A *sandiasma* for Ronggawarsita is embedded in the poem's opening stanza along with the date of composition AJ 1792 (CE 1863/64); *sangkala*, "nembah [2] trus [9] sukaning [7] kapti [1]." In the third stanza, however, it is noted that the poem was composed by "Tuwan Pris Winter," a teacher in the teacher's training college that was established in Surakarta in 1852, and that Ronggawarsita authorized (*ngesahaken*) the rendition. Compare text with multiple MS witnesses housed in the libraries of the Karaton Surakarta and the Pura Mangkunagaran.

Poem opens in Dhangdhanggula: "*Ra*rasingkang sekar sarkara mrih, *dèn* samadèning sang sudyarsa, *nga*wikani wengkuning rèh, *bé*rawèng para ratu, *il*anga kang sasangker sarik, *rong* ngaèsthing ngangga, *ga*gating tyas antuk, *war*taning kang parotama, *si*nung tengran nembah trus sukaning kapti, *ta*taning kang carita." Final canto, in Dhangdhanggula, begins, "Taramanatya hardayèng tyas tistis."

A truncated edition of the text was

published in Surakarta in 1900 (see *Pratélan* II: 219–22, for a synopses of the 18 published cantos).

Cursive Surakarta script.

RP 199A **Uncat. D 47 (398.209598 Man s; kotak 21)** **Reel 173/5**

Serat Pustaka Raja Wéddha Sekar Macapat: Serat Darmapunggung = Serat Sri Maha Punggung

Author: K.G.P.A.A. Mangkunagara IV (1811–1881, r. 1853–1881)
Composed: Surakarta, 1871/72
Inscribed: Surakarta, [turn of the 20th c.]
i, 153 pp.; 32.5 x 21 cm.

Pustaka Raja history: 1031–1066 solar

Historical romance: rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Madya* (*Wéddha*), solar years 1031–1066. Narrative opens with the accession of Sri Mahapunggung II to the throne of Purwacarita and continues through the reign of his son, Prabu Jayalengkara; it includes the Cemporèt-Jaka Pramana tale, closing with Prabu Téjalengkara's succession to the throne of Majapura. Poem opens in Dhangdhanggula: "Tan pantara ngèsthi tyas hartati, lir pinidyan sarosèng parasdya, ringa-ringa pagriptané."

Poem composed (or commissioned) by K.G.P.A.A. Mangkunagara IV (r. 1853–81) in AJ 1800 (CE 1871/72); sangkala "tan [0] pantara [0] ngèsthi [8] tyas [1]."

Scribal style is one associated with the court of Pakubuwana X around the turn of the twentieth century. Inscribed on lined notebook paper.

MS. leaves numbered 1–154; no. p.# 132.

Manuscript, which formerly belonged to "dalem ing Mlayakusuman," is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 199B **171 (398.209598 Ser s)** **Reel 16-37/4**

Serat Jayalengkara Purwacarita

Author: [R.M.H. Tondhakusuma (d. 1906)]
Composed: Surakarta, ca. 1880
Inscribed: Surakarta, [turn of the 20th c.]
ii, 296 pp.; 33 x 21.5 cm.

Pustaka Raja history: 1000s solar

Historical romance: rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Madya*, mid eleventh century (solar). Legendary history of ancient Java from the accession of Prabu Jayalengkara (= Kandhihawan = Kalasurya) to the throne of Purwacarita through the reign of his son, Resi Gathayu, priest-king (*raja pandhita*) in Janggala-manik.

Poem opens in Asmarandana: "Ing sengsemira winarni, ngrasa tan murbèng budaya, mardawa sangking karsané, Jeng Gusti Pangran Dipatya, Arya Mangkunagara, surayèng wira ping catur."

Poem was commissioned by Mangkunagara IV. Composition is probably that of Mangkunagara IV's son-in-law, R.M.H. Tondhakusuma; a *sandiasma* embedded in the poem's opening cantos reads, however: "ingkang mangun sarat kalaya pun an katri Harya Tonmangkusuma."

Cursive Surakarta script (unpracticed hand).

RP 200 **166 (808.8381 Son s)** **Reel 16-37/5**

Serat Catur Pandaha

Author: R.Ng. Sontadikara
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, [late 19th c.]
iii, 331 pp.; 31.5 x 20 cm.

Pustaka Raja history: 1000–1100s solar; Panji tales

Historical romance: rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Puwara* (gedhog cycle), late eleventh – early twelfth century (solar). Legendary history of ancient Java: adventures of the "Four Kings" and their

children (including Panji Ina Kertapati): (1) Prabu Lembu Amiluhur (Janggala), (2) Prabu Lembu Amijaya (Kadhiri), (3) Prabu Lembu Amiséna (Ngurawan), and (4) Prabu Lembu Amisani (Singasari).

Poem opens in Dhangdhanggula: "Dyan manambung kata kang kaèsthi, tuturutaning Pustaka Raja, jinejér wiwijangané, rinuruh rèh raras rum, rumancanèng tepa palupi."

Poem was composed by the pujongga Ronggawarsita's son, R.Ng. Sonta[di]kara. Attribution of authorship from a *sandiasma* embedded in the initial syllables of each of the poem's cantos: "Dyan Ngabéhi Sontadikara, sutanira sang Kawiswara."

Cursive Surakarta script.

RP 201 178 (---) Reel 16-37/6 (missing)

Serat Panji Paniba

Author: R. Rongga Cakrapranata
Composed: Surakarta, 1877
Inscribed: Surakarta, [turn of the 20th c.]
i, 369 pp.; 34 x 21 cm.

Pustaka Raja history: 1000–1100s solar; Panji tales

Historical romance: rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Madya*, late eleventh century (solar). Panji tale in which Déwi Candrakirana, princess of Kadhiri and wife of R. Panji Inokertapati, assumes the name "Retna Paniba." Poem opens in Dhangdhanggula: "Rasikaning sarkara kinardi, angadani lukitèng kalangyan."

Poem was commissioned by K.G.P.A.A. Mangkunagara IV on 5 Dulkijah Jé 1806 (11 December 1877); sangkala "rasa [6] tan [0] ngèsthi [8] kalbu [1]." Attribution of authorship from a *sandiasma* embedded in the poem's opening stanza. Cakrapranata was a son of the pujongga Ronggawarsita. Poem is the initial volume of a multi-volume *Panji Paniba* series; no further volumes of the series were extant in the Radya Pustaka Museum at the time of filming. Compare text of the present MS with that of MN 144

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

MS missing from the Radya Pustaka library in 2011.

RP 202 61 (398.209598 Ser s) Reel 95/6

Serat Sunara

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [s.l., 18th c.]
249 pp.; 21.8 x 16.8 cm.

Historical romance; Panji tales?

Historical romance in macapat verse; Panji tales? Beginning and end of MS. missing. Opening canto is in Mijil. First full canto, in Sinom, begins on MS. p. 84, "Alap andrani [?] kartika." Final canto, also in Sinom, begins, "Warnanen Radyan Panuksma." Language and script are archaic; the script is idiosyncratic, making it difficult to identify the text.

Inscribed on *dluwang gendhong* ("Panaraga" bark paper).

RP 203 195 (398.204598 Yas s; kotak rusak 2) Reel 119/1

Serat Panji Ngrèni

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, 1788
Inscribed: Surakarta, 1878
Scribe: R. Panji Jayaasmara
713 pp.; 31 x 19.5 cm.

Panji tales

Panji romance in macapat verse. Narrative treats the career of R. Panji Inokertapati from his birth through his accession to the throne of Janggala with the title Prabu Suryawisésa; its focus is on his tragic marriage to Déwi Angrèni. Poem opens in Asmarandana: "Subrangtaning swarya adi, dumadi murwèng carita." Final canto, in Sinom, begins, "Sri Naranata ing Daha."

See MS. pp. 709–10 for attribution of authorship to the elder Yasadipura, dating of composition, and an unusually detailed explication of textual transmission. Poem is

dated 13 Besar Jimakir 1714 (14 September 1788).

Present manuscript witness was inscribed by R. Panji Jayaasmara. The manuscript was produced on commission of P.H. Cakradiningrat ("kang mangun kawi"); it was completed on 2 Sura Dal 1807 (17 January 1878); *sangkala*, "[sa]pta [7] nir [0] bujonggèng [8] ngaji [1]." Present manuscript is an (at least) third-generation copy from the Yasadipuran original MS, which (1) was copied for the king by "abdi-dalem carik," (2) which copy was then copied by K.P. Kusumabrata [wayah-dalem Pakubuwana V], (3) which copy was then copied by his "younger brother," P.H. Cakradiningrat [wayah-dalem Pakubuwana V, Kusumabrata's cousin]. This copy was apparently executed by R. Panji Jayaasmara, but MS is signed at the end by R.Ng. Brajareksaka.

Neat cursive Surakarta script (style prevalent in the 1860s–1870s).

MS. leaves numbered 1–711; p.#s 516–517 x 2, pp. 286 & 285 bound in reverse order.

Watermarks: H.F. de CHARRO & ZONEN; PROPATRIA; CONCORDIA RESPARVAE CRESCUNT; VDL.

Tooled leather binding.

RP 204 180 (398.209598 Ser s) Reel 95/7

Serat Ngrènaswara

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [mid 19th c.]
Scribe: [Ng. Sastradimeja?]
i, 437 pp.; 32.5 x 19.5 cm.

Panji tales

Panji romance in macapat verse. Poem includes the tale of R. Panji Inakertapati's marriage to Dèwi Ngrènaswara (Nusa Kencana), who is the reincarnation of Panji's martyred wife, Dèwi Angrèni. Narrative extends through his accession to the throne of Janggala with the title Prabu Suryawisésa. Poem opens in Sinom, "Sutaningsun kaya paran, budinira kang sayekti, sakapraboning ngajurit." The final canto, in Pangkur, begins, "Sri Maharajèng Mekasar, angandika ing Radèn Wonogiri."

Note signature (MS. p. i) Ngabéhi Sastradimeja (scribe? former owner?).

Cursive Surakarta script, in a style characteristic of the mid nineteenth century.

In 2010 opening section of the manuscript showed evidence of recent damage.

MS. leaves numbered 1–436; no p.# 300, the two pages (inscribed in a later hand) following p. 416 are not numbered.

Watermarks: PROPATRIA; B.

Tooled leather binding.

RP 205 172 (398.209598 Ser s) Reel 16-38/1

Serat Panji Jayalengkara

Author: Anonymous
Composed: [Kinanthi-Semarang, 1825]
Inscribed: Surakarta, [turn of the 20th c.]
Scribe: Karyarujita
iii, 308 pp.; 33 x 20.5 cm.

Panji tales

Panji romance in macapat verse. Tumenggung Kalana Jayakusuma (= R. Panji Inakertapati) of Janggala invades Bali, where he struggles with and eventually defeats Prabu Jayalengkara, who, as it turns out, is his disguised wife, Dèwi Sekartaji. Upon their return to Java, Panji and his wives battle the mysterious queen of Tawang-gantungan.

Poem opens in Asmarandana: "Tatakalanira tinulis, ing dinten Kemis punika, Jumadilawal sasiné." Canto 2, in Pangkur, begins, "Ananging Sri Naranata." Canto 3, in Durma, opens, "Alon matur Ki Ngabéhi Wirajomba." The final canto, in Sinom, begins, "Èh babandan sira ngong takoni."

Opening stanzas include a writer's (copyist's?) apology. The writer claims to be a villager (*wong dhusun*) from the village of Kinanthi in the Semarang Residency. This writing is dated 18 Jumadilawal Wawu 1753 (28 December 1825); *sangkala*, "tiga [3] ditya [5] ardining [7] rat [1]." Present manuscript witness is younger and is signed by [R.Ng.] Karyarujita.

Cursive Surakarta script (Kepatihan).

Paper is very brittle, with some breaks and perforations.

MS. leaves numbered 1–306; p.# 163 x 2, p.# 273 x 2.

RP 206–209 Series

SERIES: Serat Panji Sekar dumugi Panji Balitar

Author: R.M. Panji Partakusuma
Composed: Surakarta, [1876]
Inscribed: Surakarta, [turn of the 20th c.]
4 of 4 vols.

Panji tales

Series of Panji tales based on *wayang gedhog lakon* said to have been created by I.S.K.S. Pakubuwana IV (r. 1788–1820) in the early years of the nineteenth century.

RP 206 **174 (398.209598 Par s I)** **Reel 16-38/2; R 206/39**

Serat Panji Sekar

Author: R.M. Panji Partakusuma
Composed: Surakarta, 1876
Inscribed: Surakarta, [turn of the 20th c.]
Vol. I of 4: i, 138 pp.; 33 x 20.5 cm.

Panji tales

Panji romance in macapat verse. R. Panji Ina Kertapati (prince of Jenggala) struggles against the invading forces of Prabu Bramakumara (king of Mekasar) and his allies, the kings of Siyam and Menila.

Poem opens in Dhangdhanggula: "Pamurwanirèng Respati Manis, kaping pitulas ing wulan Arwah." A survey of opening lines of cantos, indicates that the text corresponds to the published edition (Surakarta 1879); see *Pratélan* I: 409–13, for synopses of cantos.

Poem is based on a *wayang gedhog* play attributed to I.S.K.S. Pakubuwana IV (r. 1788–1820) that is said to have been created AJ 1732 (CE 1805/06); see MS. p. i. Partakusuma's verse rendition is dated 17 Ruwah Jimawal 1805 (7 September 1876); *sangkala*, "indri [5] nir [0] naga [8] iku [1]."

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Lined paper.

Paper is very brittle.

MS. pp. 20–23, 38–39, 54–57, 64–67, 80–81, 98–101, 108–11, 120–21, 126–27, and 132–38 reshot on reel 206, item 39.

RP 207 **173 (398.209598 Par s II)** **Reel 16-38/3; R 206/40**

Serat Panji Raras

Author: R.M. Panji Partakusuma
Composed: Surakarta, [ca. 1876]
Inscribed: Surakarta, [turn of the 20th c.]
Vol. II of 4: i, 137 pp.; 34 x 20.8 cm.

Panji tales

Panji romance in macapat verse. Dèwi Galuh (Panji's wife, the princess of Daha) and Dèwi Onengan (Panji's sister, the princess of Jenggala) are transformed into snails, which are kept by the widow Randha Dhadhapan. Later, having resumed their forms as lovely young girls, they are adopted by the widow. Panji, half-crazed by grief at the presumed suicide of Dèwi Galuh, is assailed by the combined forces of Mekasar, Siyam, and Menila.

Poem opens in Dhangdhanggula: "Kadya wurya nimpun mamanis, Sri Pamasa Lembu Amijaya." MS appears to correspond to the published edition (Surakarta 1878; see *Pratélan* I: 419–24, for synopses of cantos.

Poem is based on a *wayang gedhog* play attributed to I.S.K.S. Pakubuwana IV (r. 1788–1820) that is said to have been created AJ 1732 (CE 1805/06); see MS. p. i. Partakusuma's verse rendition was probably composed around 1876; see RP 206.

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

MS. pp. 5–13, 22–25, 50–57, 72–93, and 106–37 reshot on reel 206, item 40.

RP 208 **175 (398.209598 Par s III)** **Reel 16-38/4; R 207/6**

Serat Panji Dhadhap

Author: R.M. Panji Partakusuma
Composed: Surakarta, [ca. 1876]

Inscribed: Surakarta, [turn of the 20th c.]
Vol. III of 4: ii, 201 pp.; 33.5 x 21 cm.

Panji tales

Panji romance in macapat verse. R. Panji is reunited with his presumed dead wife, Déwi Galuh (who had actually been secreted in a village as the adopted daughter of the widow Nyai Rondha Dhadhapan). Following their return to Daha, Panji departs (miraculously) for Jambi, where, after a series of trials, he is installed as king with the title Prabu Dhadhap-wasésa.

Poem opens in Dhangdhanggula: "Sang aPanji Ina Kertapati, ingkang lagya nandhang grah asmara." MS appears to be almost identical to the published edition (Semarang 1879); see *Pratélan* I: 413–19, for synopses of cantos.

Poem is based on a *wayang gedhog* play attributed to I.S.K.S. Pakubuwana IV (r. 1788–1820) that is said to have been created AJ 1732 (CE 1805/06); see MS. p. ii. Partakusuma's verse rendition was probably composed around 1876; see RP 206.

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Complete MS reshot on reel 207, item 6.

The first thirty-four pages of the MS were missing in 2011.

RP 209 **176 (398.209598 Par s IV)** **Reel 16-38/5; R 207/7**

Serat Panji Balitar = Serat Panji Gitar
Author: R.M. Panji Partakusuma
Composed: Surakarta, [ca. 1876]
Inscribed: Surakarta, [turn of the 20th c.]
Vol. IV of 4: ii, 273 pp.; 32.5 x 20.8 cm.

Panji tales

Panji romance in macapat verse. Poem relates R. Panji Inakertapati's struggles with Prabu Panji Balitar, the king of Nungsa Tembini (who is actually Panji's wife Déwi Surèngrana in disguise).

Poem is based on a *wayang gedhog* play attributed to I.S.K.S. Pakubuwana IV (r. 1788–1820) that is said to have been created AJ 1732 (CE 1805/06); see MS. p. ii and 273. Partakusuma's verse rendition was probably composed around 1876; see RP 206.

Poem opens in Dhangdhanggula, "Anengena kang lagya nèng Jambi, kawuwusa sagung para garwa." Canto 2, in Pangkur, begins, "Si Bapa Buta-alasan." Canto 3, in Asmarandana, opens, "Nanging mangkya kados pundi." The poem's final verse, in Asmarandana, reads, "Purna caritaning ringgit, lampahan Panji Balitar, karsa-dalem sang akatong, ping catur kang panjenengan, mrih dadya[a] tuladan, mring putra wayah ing pungkur, sakedaré linakonan."

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Complete MS. reshot on reel 207, item 7.

RP 209B **Uncat. D 61 (398.209598 Par s)** **Reel 173/4**

Serat Panji Sekar
Author: R.M. Panji Partakusuma
Composed: Surakarta, 1876
Inscribed: [Yogyakarta?, late 19th c.]
ii, 504 pp.; 32 x 20.5 cm.

Panji tales

Panji romances in macapat verse. Series of poems based on *wayang gedhog* plays attributed to I.SK.S. Pakubuwana IV (r. 1788–1820) and said to have been composed in AJ 1732 (CE 1805/06). Macapat version by Partakusuma is dated 17 Arwah Jimawal 1805 (7 September 1876); *sangkala,* "indri [5] nir [0] naga [8] iku [1]." See RP 206 –208 . These poems were published in Surakarta 1878–1879, and are synopsized in *Pratélan* I: 409–24.

1. *Panji Sekar*: R. Panji Ina Kertapati, prince of Jenggala, struggles against the forces of Prabu Bramakumara (king of Mekasar) and his allies, the kings of Siyam and Menila. Poem opens in Dhangdhanggula verse, "Pamurwaning ri Respati Manis." See *Pratélan* I: 409–13 for synopses of cantos.
2. *Panji Raras*: Déwi Galuh (Panji's wife, the princess of Daha) and Déwi Onengan (Panji's sister, the princess of Jenggala) are transformed into snails that are kept

by the widow Randha Dhadhapan. Later, having resumed their forms as lovely young girls, they are adopted by the widow. Panji, half-crazed by grief at the presumed suicide of Déwi Galuh, is assailed by the combined forces of Mekasar, Siyam, and Menila. See *Pratélan* I: 419–24, for synopses of cantos.

3. *Panji Dhadhap*: R. Panji is reunited with his presumed dead wife, Déwi Galuh (who had actually been secreted in a village as the adopted daughter of Nyai Randha Dhadhapan). Following their return to Daha, Panji departs (miraculously) for Jambi, where, after a series of trials, he is installed as king with the title Prabu Dhadhap-wasésa. See *Pratélan* I: 413–19, for synopses of cantos.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. leaves are bound out of order as follows: a) 1–400, b) 421–40, c) 401–20, d) 441–504.

Note: MS filmed under target numbered 208B.

RP 210–211 Series

SERIES: Serat Pranacitra tuwin Serat Jaka Pangasih

Author: Radèn Taruna-atmaja; [R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)]
Composed: Surakarta, [early 19th c.]
Inscribed: Surakarta, [late 19th c.]
2 of 2 vols.

Historical romance: 17th century Mataram

Historical romances set in early seventeenth-century Mataram during the reign of Sultan Agung.

RP 210 **169 (808.8381 Ser s I)** **Reel 16-38/6; R 206/41**

Serat Pranacitra

Author: Radèn Taruna-atmaja; [R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)]
Composed: Surakarta, early 19th c. & 1835
Inscribed: Surakarta, [late 19th c.]
Vol. I of 2: i, 272 pp.; 34 x 21 cm.

Historical romance: 17th century Mataram

Historical romance set in Mataram at the time of Sultan Agung (r. 1613–1645): Pranacitra tale. Macapat verse. Poem opens in Dhangdhanggula: "Purwaningkang ngukara ginupit, gancar kandhané wong barang gambang, duk nguni jaman kartané." Narrative tells the story of the ill-fated love affair of Pranacitra and Rara Mendhut. Version appears to be almost identical to the published edition (Semarang 1888); see *Pratélan* I: 361–65, for synopses of cantos.

The macapat *Pranacitra* was composed in the early nineteenth century upon the commission of K.G.P.A.A. Amangkunagara (the future I.S.K.S. Pakubuwana V, r. 1820–1823); poem was probably composed by the crown prince's favored writer, R.Ng. Yasadipura II. The present MS is a slightly emended version, by one R. Taruna-atmaja; it was written on commission of K.P.H. Natakusuma (Malayakusuma), a son of Pakubuwana IV (r. 1788–1820) and younger brother of Pakubuwana V. This version closes with an appended message addressed to youth on how to read the poem (MS. pp. 268–72). The Taruna-atmaja version is dated 3 Jumadilawal Alip 1763 (27 August 1835); sangkala "brama [3] retu [6] swara [7] tunggil [1]." Notes on authorship are from the colophon on MS. p. 268.

Karaton Surakarta Kadipatèn script.

MS. paper is very brittle, with some breaks and perforations.

MS. pp. 10–11, 36–39, 62–65, 96–99, 114–15, 120–21, 128–31, 186–209, and 228–29 reshot on reel 206, item 41.

RP 211 **201 (808.8381 Yas s)** **Reel 16-38/7; R 207/1**

Serat Jaka Pangasih

Author: [R.Ng. Yasadipura II = R.T. Sastranagara (1756–1844)]
Composed: [Surakarta, early 19th c.]
Inscribed: Surakarta, [late 19th c.]

Vol. II of 2: i, 242 pp.; 33.5 x 20.8 cm.

Historical romance: 17th century Mataram

Historical novel set in 17th century Mataram at the time of Sultan Agung (r. 1613–1645): sequel to the Pranacitra tale. Macapat verse. Poem opens in Sinom: "Sigegen ingkang kocapa, wonten dhadhakan nglayoni, gagempaling carita, sambunging kondha anunggil." Narrative focuses on the romance of Jaka Pangasih and the village maiden Rara Sepranti. Present MS was likely copied from a prototype MS produced by R. Tarunaatmaja in 1835 (see RP 210).

Karaton Surakarta Kadipatèn script.

MS. pp. 52–61, 74–77, 114–17, and 216–17 reshot on reel 207, item 1.

RP 212 107 (808.81 Yas s) Reel 16-38/8 (missing)

Serat Cebolèk

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c. & Surakarta, [1866/67]
Inscribed: Surakarta, 1885/86
Scribe: Karyamarsika
iii, 239 pp.; 33 x 20.5 cm.

Javanese history: Kartasura (ca. 1731)

Poetic commemoration of events in the Kartasura court during the early years of Pakubuwana II's reign (r. Kartasura 1726–1745; r. Surakarta 1745–1749). Macapat verse. Poem opens in Dhangdhanggula: "Wuryaning sarkara manulad Sri, pinanduk ing rèh angkara cipta, karti sampéka panjoré, jujur tyas katalanjur."

Narrative concerns a theological debate that took place at the court of Pakubuwana II around 1731. This debate on matters of Islamic metaphysics was between two Islamic scholars: one, Ketib Anom Kudus, is a refined courtier of the king; the other, Haji Amad Mutamakin, a rustic Sufi. This poetic account of the debate includes an analysis of a portion of the Déwaruci story, which is excerpted from another of Yasadipura's compositions, the *Serat Déwaruci*. For an enlightening discussion on the historical circumstances of the events narrated in the text, see M. C. Ricklefs, *The Seen and Unseen Worlds in Java, 1726–1749: History, Literature, and Islam in the Court of Pakubuwana II* (Honolulu: University of Hawaii Press, 1998): 127–62. An edition of the *Serat Cabolèk*, with an English translation, has been published (S. Soebardi, *The Book of Cabolèk* [The Hague: Nijhoff, 1975]).

The poem is conventionally attributed to R.Ng. Yasadipura I and is thought to have been composed in the late eighteenth century. The prototype of the present manuscript witness is both identified as "carangan dhinapur adi" and dated AJ 1795 (CE 1866/67); *sangkala*, "tata [5] trus [9] saptèng [7] rat [1]," in its final lines. Present MS comprises a copy of that prototype; this copy was produced for K.G.P.A.A. Amangkunagara V, the Surakarta crown prince who would later reign as Pakubuwana X (1893–1939). The copy, by abdi-dalem Karyamarsika, was completed in AJ 1815 (CE 1885/86); see MS. p ii.

Karaton Surakarta Kadipatèn script.

MS was purchased from Wiryasukarta in 1939.

MS missing from the Radya Pustaka library in 2011.

RP 213 238 (133.3 Jay s) Reel 16-38/10

Serat Warni-Warni = Serat Jayabaya lan Wangsalan

Compiled by: Anonymous
Compiled: Surakarta, [1821–1824]
Inscribed: Surakarta, [1821–1824]
i, 80: illuminations; 39.5 x 25 cm.

Compilation: Prophecies, Tasawuf, Language, Lore, Archival material

Compilation of 13 texts. MS is inscribed in at least two hands: (a) MS. pp. 1–64 and (b) MS. pp. 65–80, both parts in quadratic Karaton Surakarta scripts, probably over a period of several years, ca. 1821–1824. MS is provided with some decorative rubrics in red ink. A note on MS. p. 77 reads, "ingkang gadhah Mas Lurah Mangun-pangagnya ing Sumadipuran."

1. *Serat Kaol saking Kitab Musarar* (MS. pp. 1–11). Prophetic outline of Javanese history from the colonization of the island by its first human population, who had migrated there from Rum (Turkey), to the Day of Judgment (*kiyamat*) AJ 2100 (CE 2162/63). Text is said to be derived from the *Kitab Musarar* ("Book of Mysteries"). Macapat verse. Poem opens in Dhangdhanggula: "Wonten kaoling Musarar nenggih, duk maksihé suwung tanah Jawi."

2. *Serat Jongka Jayabaya = Kitab Musarar* (MS. pp. 11–16). Prophetic outline of Javanese history, naming the seven successive eras (*jaman*). Prophecy is attributed to Prabu Aji Jayabaya (by Modern Javanese tradition, ninth-century ruler of Kadhiri), as revealed to him by a wandering Muslim scholar from Turkey (Pandhita Rum), Molana Ngali Samsujèn. Macapat verse. Poem begins in Asmarandana: "Kitab Musarar tinulis, duk Sang Aji Jayabaya."

3. *Lambang Nagari* (MS. p. 16–18). Cryptic descriptive commentary on Javanese dynastic history and rulers: twelfth-century Jenggala, through the division of the realm of Mataram in 1755, and then extending to the reign of I.S.K.S. Pakubuwana V (r. 1820–23). Text closes with cryptic prophecies concerning future Javanese rulers and realms. Macapat verse.

4. [*Serat Cangkriman Kasampurnan*] (MS. pp. 18–29). Composed by "Poncasila ing Kurbalyumna omahé," the text comprises a cryptic speculative poem on matters of Javano-Islamic mysticism (*tasawuf*). Macapat verse. Poem opens in Dhangdhanggula, "Dhangdhanggula ing manah ngrudatin, ingrumpaka nama Poncasila, ing Kurbalyumna omahé, cangkriman ingapus, apan asmu jawaken lungid, kang baya titimbangan, timbangen ing kalbu, ingkang kalebu sujana, dipun-amrih warah wuruki dipun-ening, aywa acacah-cucah."

5. [*Serat Candrasangkala*] (MS. pp. 30–32). Groupings of chronogram (*sangkala*) words according to their numerical equivalents.

6. *Wilangan Dasanama* (MS. pp. 32–33). *Pawukon*. Calendrical speculations relating to the connections between the welfare of the realm and the date of the ruler's accession to the throne.

7. *Ngèlmu Fatuwahé saking Pangéran Jungut ing Ngawongga* (MS. pp. 33–54). Cryptic text on matters of Javano-Islamic mysticism (*tasawuf*). Prose. At close of text are instructions to the reader to burn the manuscript should she not understand what she has read.

8. [*Serat Ngèlmu Jati*] (MS. pp. 54–55). Cryptic text on matters of Javano-Islamic mysticism (*tasawuf*). Prose.

9. *Tingkahing Agawé Padaning Layang* (MS. pp. 55–60). Letter-writing manual: collection of exemplary letters addressed to various persons of differing ranks and nationalities. The exemplary letters are from K.P.H. Cakrawinata, a courtier and near-relation of I.S.K.S. Pakubuwana IV (r. 1788–1820). Among these letters are ones addressed to "Raka Danureja," Patih of Yogyakarta, "Kangjeng Tuwan" Peter Gerard Overstraten, Governor of Java's North Coast, 1791–1796, and Baron von Reede, Resident of Surakarta, 1790–1796.

10. *Undhang-Undhang Kantor* (MS. pp. 61–64). Archival material and historical documents pertaining to the Mangkunagaran Principality: proclamation of Resident of Surakarta Lt. Col. Nahuys on the installation of K.P.A. Prangwadana as K.G.P.A.A. Mangkunagara II, noting that the title may not be passed on to his successors until they will have reached the age of 40, dated 1 Mulud 1749 (26 November 1821).

11. [*Pepatah Warni-Warni*] (MS. p. 65). *Piwulang* literature. Didactic-moralistic platitudes attributed to R.T.

Arungbinang and R.T. Wiraguna, dated 7 Sapar 1745 (17 December 1817). Notes concerning borrowing and lending relating to K.R.A. Sasradiningrat II, Pepatih-dalem Karaton Surakarta (1815–1846, under Pakubuwana IV–VII).

12. [*Cathetan Dhaupipun R.Ng. Mangunjaya tuwin R.Ng. Mangundipura*] (MS. pp. 66–70). Notes concerning the double wedding of R.Ng. Mangunjaya to "putra Hadiwijayan" and R.Ng. Mangundipura to "putra Suryadiningratan" on 27 Besar Jé 1750 (3 September 1823). Included is a register of wedding gifts.

13. [*Serat Manuhara*] (MS. p. 77). Lyric love letter in Dhangdhanggula. Letter opens, "Puteking tyas daruna geng kingkin, kagunturan ing krama sarkara, kélut kalimpat angené." A note on this page remarks that the MS belonged to Mas Lurah Mangun- pangagya Sumadipuran. The letter is inscribed in a different hand from that of the rest of the MS.

RP 214 71 (133.3 Ser s) Reel 16-38/11

Serat Jongka Jayabaya
Compiled by: Anonymous
Compiled: [Surakarta, [ca. 1861–1877]
Inscribed: Surakarta, [early 20th c.]
Scribe: Prajakintaka
29 pp.; 34 x 21 cm.

Compilation: Prophecies

Compilation of two texts. Given its contents (see notes below), the text was probably composed ca. 1861–1877. The copy appears to have been produced by Prajakintaka (see signature at MS. end).

New quadratic Karaton Surakarta script.

1. *Serat Jongka Jayabaya* (MS. pp. 1–21). Prophetic outline of Javanese history from the colonization of Java by Rum (Turkey) to the Day of Judgment (*kiyamat*), AJ 2100 (CE 2162/63). Prophecy is attributed to Prabu Aji Jayabaya (by Modern Javanese tradition, ninth-century ruler of Kadhiri), as revealed to him by Pandhita Rum, Molana Ngali Samsujèn. Prose.

2. *Serat Lambanging Nagari akaliyan Lambanging Para Ratu Satunggal-Tunggal* (MS. pp. 22–29). Cryptic descriptive commentary on Javanese history and rulers: twelfth-century Jenggala through the reigns of Pakubuwana IX (r. 1861–1893) and Hamengkubuwana VI (r. 1855–1877). Text then continues with cryptic prophecies concerning Javanese realms and rulers to the coming of the Golden Age with the establishment of the kingdom of Waringin Rubuh. Prose.

RP 215.0 284 (377.97 Man s) Reel 16-38/11

Serat Hidayat Jati tuwin Jangkan Mangkunagaran
Compiled by: Anonymous
Compiled: Surakarta, 1912
Inscribed: Surakarta, 1912
i, 175, i, 29 pp.; 20.5 x 16.3 cm.

Compilation: Tasawuf, Lambang, Prophecies

Compilation of nine texts, in two parts (175 pp. + 29 pp.). Manuscript formerly belonged to R.M.P Darjatno Soemaharjono: see name card affixed to MS. I: i.

Cursive Surakarta scripts: several hands. Lined notebook paper.

RP 215.1 284 (377.97 Man s) Reel 16-38/11

Serat Hidayat Jati
Author: R.Ng. Ronggawarsita (1802–1873)
Compiled: Surakarta, [mid 19th c.]
Inscribed: Surakarta, 1912
MS. I: i, 1–175; 20.5 x 16.3 cm.

Tasawuf: wirid

Wirid literature: prose treatise on Islamic metaphysics and *tasawuf* practice. Text includes a narrative of the *Musawaratan Para Wali* and an extensive discussion of the prognostics of death. For an edition and analysis of this text, see Simuh, *Mistik Islam Kejawen Raden Ngabehi Ranggawarsita* (Jakarta: UI Press, 1988). Copy is dated on

MS. I: 174, 25 Mulud Jimakir 1842 (14 March 1912).

RP 215.2 284 (377.97 Man s) Reel 16-38/11

Serat Jongka Mangkunagaran
Author: R.M. Panji Padmakusuma, with attribution to K.G.P.A.A. Mangkunagara IV (1811–1881)
Composed: Surakarta, [1874 & turn of 20th c.]
Inscribed: Surakarta, 1912
MS. II: 1–4; 20.5 x 16.3 cm.

Prophecy, Lambang

Prophetic poem pertaining to the Mangkunagaran princely house: prophecy revealed to Mangkunagara IV by Sayid Umar. Macapat verse. Poem opens in Dhangdhanggula: "Rarasing tyas mardawèng mamanis." Poem includes cryptic descriptive commentary on Mangkunagaran princes: Mangkunagara IV–VII. Internal attribution of the poem is to K.G.P.A.A. Mangkunagara IV (r. 1853–1881) with internal dating of 1 Rejeb Alip 1803 (14 August 1874); sangkala "tri [3] nir [0] dirada [8] ratu [1]." A *sandiasma* for R. Mas Panji Patmakusuma is embedded in opening stanza. The prophecy is accurate to the accession of Mangkunagara VI in 1896, after which it is more speculative. Poem is preceded by a prophetic listing of Mangkunagaran rulers with regnal dates, from Mangkunagara IV to Mangkunagara IX. Note: the current Mangkunagara (IX) ascended to his office in 1988; in the prophecy Mangkunagara IX was to have reigned 1966–1995.

RP 215.3 284 (377.97 Man s) Reel 16-38/11

Serat Laksita Candra Raja
Author: R.M. Panji Padmakusuma
Composed: Surakarta, 1892
Inscribed: Surakarta, 1912
MS. II: 4–7; 20.5 x 16.3 cm.

Prophecy, Lambang

Cryptic commentary and prophecy pertaining to Javanese realms and rulers from Hamangkurat Jawi (r. Kartasura, 1719–1726) to Pakubuwana XIII, the prophesied *Ratu Adil* (Just King). Note: upon the death of Pakubuwana XII in 2004, two of his sons, Hangabéhi and Tedjowulan, proclaimed themselves Pakubuwana XIII; as of this writing in 2011, the succession struggle has not yet been resolved.

Macapat. Composed in Sinom, the poem opens, "Sinom purwaning wilapa." Internal testimony claims that the poem is derived from Mangkunagara IV's *Laksita Candraning Raja*; attribution of authorship is from a *sandiasma* for R. Mas Panji Patmakusuma that is embedded in the text. Poem is dated 14 Ramelan Jimawal 1821 (12 April 1892); *sangkala*, "gusti [1] mulat [2] slira [8] ji [1]."

RP 215.4 284 (377.97 Man s) Reel 16-38/11

Serat Laksita Candra Patya
Author: Anonymous
Composed: Surakarta, [ca. 1892]
Inscribed: Surakarta, 1912
MS. II: 8–11; 20.5 x 16.3 cm.

Candra punggawa: characters of Surakartan patih

Poetic sketch of the career of K.R.A. Sasranagara, Pepatih-dalem Karaton Surakarta 1866–1887, mentioning the succession of his son, K.R.A. Sasradiningrat IV, to the same office in 1890. Poem closes with brief sketches of the characters of Mangkunagaran patih: (1) R.T. Jayasaroso, who served under Mangkunagara IV–V, (2) R.M.H. Sebrata, who served under Mangkunagara V, and (3) R.T. Jayapranata, who also served under Mangkunagara V. The poem, in Dhandhanggula, opens, "Mamanis palupiyan dumadi, punakawanira Sri Naréndra."

RP 215.5 284 (377.97 Man s) Reel 16-38/11

Serat Hagnyabrata
Author: Anonymous
Composed: Surakarta, 1892
Inscribed: Surakarta, 1912
MS. II: 11–14; 20.5 x 16.3 cm.

History: Mangkunagaran

Concise history of Mangkunagaran rulers in macapat verse. Composed in Sinom, the poem opens: "Duk mudha amangun brata, sudibya yèn purun jurit." Beginning with a brief account of the angelic visitation that the rebellious founder of the dynasty, Mangkunagara I, experienced on Mt. Mangadeg, the narrative continues with the history of Mangkunagaran princes through the succession of Mangkunagara V in 1881. Poem is dated 17 Muharam Jé 1822 (11 August 1892); *sangkala*, "mulat [2] karna [2] ngèsthi [8] sunu [1]."

RP 215.6 284 (377.97 Man s) Reel 16-38/11

Serat Wéddha Brata
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, 1912
MS. II: 14–19; 20.5 x 16.3 cm.

History: Mangkunagaran

A sometimes-cryptic descriptive and prophetic commentary on the state of the Mangkunagaran realm and on the characters of its rulers: Mangkunagara II–VII. Macapat verse. Composed in Sinom, the poem opens: "Mutung pangawulanira, mring nata tansah ngastuti."

RP 215.7 284 (377.97 Man s) Reel 16-38/11

Serat Laksita Condra Atma
Author: Anonymous
Composed: Surakarta, [ca. 1890s]
Inscribed: Surakarta, 1912
MS. II: 19–24; 20.5 x 16.3 cm.

History: Mangkunagaran; Condra putra

Prose descriptive commentary on the characters of the sons of K.G.P.A.A. Mangkunagara IV (r. 1853–1881).

RP 215.8 284 (377.97 Man s) Reel 16-38/11

Serat Condra Suténdra
Author: Anonymous
Composed: Surakarta, [ca. 1892]
Inscribed: Surakarta, 1912
MS. II: 24–28; 20.5 x 16.3 cm.

History: Karaton Surakarta; Condra putra

Poetic sketches of, and descriptive commentary on, the sons of Pakubuwana IX (r. 1861–1893). The narrative includes a note on the sign (*ciri*), that is, a scar on the face, marking the one who was to inherit the light of kingship (*ngemban wahyu*). Composed in Sinom, the poem opens "Sinom purwaning gitaya, mangun rèh rengganing tulis."

RP 215.9 284 (377.97 Man s) Reel 16-38/11

[Wulang Hamardika]
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [s.a.]
MS. II: 29; 20.5 x 16.3 cm.

Piwulang

Piwulang literature. Penciled fragment of a didactic poem.

RP 216 5 (808.81 Ron s) Reel 16-39/1

Serat Kalatidha
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1873
Inscribed: Surakarta, [turn of the 20th c.]
7 pp.; 20 x 13 cm.

Social commentary and criticism

Didactic-moralistic text with critical commentary on the state of the realm of Surakarta in 1873. Macapat verse. Composed in Sinom, the poem opens, "Mangkya darajating praja, kawuryan wus sunya ruri." Poem was composed shortly before the author's death.

New Karaton Surakarta quadratic script.

RP 217.0 93B (739.72 Kan k) Reel 16-39/2

[Kawruh Empu tuwin Awitipun Pulo Jawi Wonten ingkang Jumeneng Nata Binathara]
Author: Anonymous

Composed: Surakarta, [ca. 1864/5]
Inscribed: Surakarta, [ca. 1864/5]
Scribe: [R.Ng. Ronggawarsita?], Ng. Jayasukatga
80 pp.: illustrations; 30.8 x 19.3 cm.

Compilation: Keris & Dynastic history

Compilation of two texts with a later addendum noting errata.

Several hands: various Surakarta scripts. Portions of MS are possibly in the pujongga Ronggawarsita's own hand.

MS. leaves, double-page numbered, 1–40; pp. 28–29 and 36–38 are blank.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL.

MS, which had been in an extremely deteriorated condition, was restored by the National Library of Indonesia (PNRI) in 2011.

RP 217.1 93 B (739.72 Kan k) Reel 16-39/2

Kawruh Empu saha Dhapuring Dhuwung
Author: Anonymous
Composed: Surakarta, [ca. 1864/5]
Inscribed: Surakarta, ca. 1864/5]
Scribe: [R.Ng. Ronggawarsita?]
MS. pp. 1–27: illustrations; 30.8 x 19.3 cm.

Keris

An illustrated catalogue of keris forms, in three parts

Small Karaton Surakarta Kadipatèn script, with captions in quadratic Karaton Surakarta script. Possibly an autograph of the pujongga Ronggawarsita.

1. *Awit Yasa Dadamel, Namanipun ingkang Yasa, utawi Empunipun ingkang Damel* (MS. pp 1–17). Illustrated catalogue of keris forms (*dhapur*), noting the smiths (*empu*) who created the various *dhapur*, and their royal patrons, from Sri Maharaja Déwabuddha in AJ 152 (Ronggawarsita's chronology) to I.S.K.S. Pakubuwana IX (r. 1861–1893) in AJ 1793 (CE 1864/5).
2. *Wandaning Dhuwung* (MS. pp. 17–21). Illustrated catalogue of keris forms (*wanda*).
3. *Wandaning Waos* (MS. pp. 22–27). Illustrated catalogue of spear forms (*wanda*).

RP 217.2 93 B (739.72 Kan k) Reel 16-39/2

Awitipun Pulo Jawi Wonten ingkang Jumeneng Nata Binathara
Author: Anonymous
Composed: Surakarta, [ca. 1864]
Inscribed: Surakarta, ca. 1864]
Scribe: [R.Ng. Ronggawarsita?]
MS. pp. 29–33; 30.8 x 19.3 cm.

Dynastic history

Dynastic list of Javanese rulers and realms, including regnal dates. Sri Maharaja Déwabuddha to I.S.K.S. Pakubuwana IX. Addendum in a different hand: K. Sultan Hamengkubuwana VII and I.S.K.S. Pakubuwana X.

Small Karaton Surakarta Kadipatèn script. Possibly an autograph of the pujongga Ronggawarsita.

RP 217.3 93 B (739.72 Kan k) Reel 16-39/2

Errata: Kawruh Empu
Author: Ng. Jayasukatga
Composed: Surakarta, 1914
Inscribed: Surakarta, 1914
Scribe: Ng. Jayasukatga
MS. pp. 34–35; 30.8 x 19.3 cm.

Keris

Notes concerning errata in the text. These notes were compiled by Ng. Jayasukatga (abdi-dalem Panéwu Pandhé ing Kasepuhan) upon commission of K.R.A. Sasradiningrat IV, Pepatih-dalem Karaton Surakarta. Jayasukatga's notes are dated 8 August 1914.

On MS. p. 40 is a penciled note from R.M.H. Wuryaningrat to Sindupraja that is dated 22/7/45. The note concerns the preservation of keris-making lore.

Cursive Surakarta script.

RP 218 93 A (739.72 Atm k) Reel 16-39/3

Kawruh Empu

Author: R. Atmasupana; Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, [mid 19th c.] & 1913–1914
Inscribed: Surakarta, 1913–1914
Scribe: Ng. Wirapustaka
i, 114 pp.; 33.5 x 21 cm.

Keris

Prose descriptive listing of keris forms (*dhapur dhuwung*) arranged in alphabetical order. Original text was composed by R. Atmasupana (abdi-dalem Urdenas Kasepuhan). Atmasupana was the grandfather of R.Ng. Karyarujita. It was Karyarujita who presented the original MS to K.R.A. Sasradiningrat IV, Surakartan patih and founder of the Radya Pustaka. Copy and alphabetizing was by Ng. Wirapustaka, abdi-dalem Mantri Radya Pustaka (later known as Ki Padmasusastra).

Scribal style is one associated with the court of Pakubuwana X (1893–1939).

RP 219.0 324 (739.72 Ser s) Reel 16-39/4

Serat Pratélan Wesi Aji miwah Serat Parimbon Jati
Compiled by: Anonymous
Compiled: Surakarta, [ca. 1861-1893]
Inscribed: Surakarta, [ca. 1861–1893]
iii, 61 pp.; 32 x 19 cm.

Compilation

Compilation of two texts produced during the reign of Pakubuwana IX (r. 1861–1893). An addendum in another hand records births in 1915 and 1918. Note signature of Prajasupraba (former owner of MS?) on MS. p. i.

Cursive Surakarta script.

RP 219.1 324 (739.72 Ser s) Reel 16-39/4

Serat Pratélan Wesi Aji
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [ca. 1861–1893]
MS. pp. 1–28.; 32 x 19 cm.

Keris

Treatise on keris in seven parts.

1. *Serat Pratélan Cariyosipun Wesi Aji* (MS. pp. 1–9). Prose treatise on the qualities, spiritual and physical, of different irons used in the forging of keris. The teaching are attributed to Panembahan Karang.
2. *Pratélan Pamor Awon-Saé* (MS. p. 8). Prose discussion of *pamor* keris (the design forged into the keris blade in meteoric metal). Text names different *pamor* and explains their qualities and powers.
3. *Pratélan Ukuring Dhuwung Awon-Saé* (MS. p. 9). Prose notes concerning divination in keris measurement.
4. *Pratélan Dhapuring Dhuwung* (MS. pp. 9–19). Descriptive listing of keris forms (*dhapur dhuwung*) noting the *empu* (smiths) who created the various forms and their royal patrons, from Sri Maharaja Déwabuddha in AJ 152 to Sultan Demak in AJ 1529.
5. *Dhapuring Dhuwung ingkang Luk utawi ingkang Leres* (MS. pp. 19–25). Further notes on keris forms.
6. *Bab Pamoring Dhuwung* (MS. pp. 25–26). Further notes on *pamor* keris.
7. *Sajarahipun Para Empu ing Pulo Jawi* (MS. pp. 26–28). Genealogical notes on Javanese keris smiths.

RP 219.2 324 (739.72 Ser s) Reel 16-39/4

Serat Parimbon Jati
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [ca. 1861–1893]
MS. pp. i, 28–61.; 32 x 19 cm.

Primbon

Collection of short texts concerning divination, royal genealogy, and history.

1. [*Pétangan kaliyan Ngalamat*] (MS. pp. i, 23–49, 54–56). Collection of texts on calendrical divination and on the interpretation of signs (dreams, twitches,

eclipses, earthquakes, bird calls, comets, radiances, lightning).

2. [*Sujarahipun ingkang Nurunaken Para Ratu ing Tanah Jawi: Tengen akaliyan Kiwa*] (MS. pp. 50–53). Genealogy of Surakarta kings. "Right" genealogy from the Prophet Muhammad to I.S.K.S. Pakubuwana IX (r. 1861–1893). "Left" genealogy from the Pandhawa prince Arjuna to Pakubuwana IX.

3. *Tatedhakan Serat Prajangjiyan-Dalem I.S.K.S. Pakubuwana VII akaliyan Kangjeng Tuwan Yan Inak pan Sépenaven [J. I. van Sevenhoven] Kumasaris Surakarta kaliyan Ngayogyakarta* (MS. pp. 55–61). Copy of treaty dated 22 June 1831 between I.S.K.S. Pakubuwana VII (r. 1830–1858) and the colonial commissar of Surakarta and Yogyakarta. Treaty concerns Karaton Surakarta financial affairs and land administration.

RP 220 268 (739.72 Bab b) Reel 16-39/5

Bab Pandameling Dhuwung
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
i, 88: illustrations; 33 x 20.3 cm.

Keris

Prose manual on the forging of keris. Text treats the process in considerable detail and includes notes on both the lore and the requisite offerings associated with keris forging. MS is provided with illustrations.

Cursive Surakarta script. Lined paper.

Paper is very brittle and suffers some damage from iron-gall ink bleed through, with perforations.

RP 221 215 (739.72 Nay s) Reel 16-39/6

Serat Kawruh Mranggi
Author: M.Ng. Nayawirangka III
Composed: Surakarta, 1913–1917
Inscribed: Surakarta, [1917]
i, 36, 13 pp.: illustrations; 34 x 21.5 cm

Keris

Prose manual on the crafting of keris sheaths (*warongka*). Text treats the process in considerable detail. MS is provided with illustrations. Compare text with KS 234.1. The author, Mas Ngabéhi Nayawirangka III, served as abdi-dalem Mantri Mranggi, Gedhong Kiwa, Karaton Surakarta.

Cursive Surakarta script. Lined paper.

RP 222.0 229 (746.02 Sas k) Reel 16-39/7

Kawruh Warni-Warni: Bab Bathik, Sayang Dhuwung, Warongka, Landhéyan, Kuningan
Compiled by: Anonymous
Compiled: Surakarta, [ca. 1916–1919]
Inscribed: Surakarta, , [ca. 1916–1919]
Scribe: [Ki Mas (M.Ng.) Sastrasayana]
38, 24, 10 pp.: illustrations; 34.5 x 22 cm.

Crafts

Compilation of texts on Javanese crafts. Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Paper of MS is very brittle, with considerable damage from iron-gall ink bleed through.

RP 222.1 229 (746.02 Sas k) Reel 16-39/7

Kawruh Bathik
Author: Ki Mas Sastrasayana
Composed: Surakarta, [ca. 1916]
Inscribed: Surakarta, [ca. 1916]
Scribe: [Ki Mas Sastrasayana]
MS. I: 1–23; 34.5 x 22 cm.

Bathik

Prose manual on *bathik* art (lost-wax dying). The author/writer, Sastrasayana, served as abdi-dalem Bekel Carik in the Radya Pustaka.

RP 222.2 229 (746.02 Sas k) Reel 16-39/7

Kawruh Sayang
Author: Anonymous
Composed: Surakarta, [ca. 1916]
Inscribed: Surakarta, [ca. 1916]
Scribe: [Ki Mas Sastrasayana?]
MS. I: 1–23: illustrations; 34.5 x 22 cm.

Metal work

Prose manual on copper smithing. Text is provided with illustrations.

RP 222.3 229 (746.02 Sas k) Reel 16-39/7

Kawruh Warongka
Author: M.Ng. Nayawirangka (and see notes below)
Composed: Surakarta, 1916
Inscribed: Surakarta, [1916]
Scribe: [Ki Mas Sastrasayana]
MS. II: 1, 11–16: illustrations; 34.5 x 22 cm.

Keris

Prose manual on the crafting of keris sheaths (*warongka*). MS is provided with illustrations. The author, Mas Ngabéhi Nayawirangka III, served as abdi-dalem Mantri Mranggi, Gedhong Kiwa, Karaton Surakarta.

MS. II: 1 comprises a single page with notes concerning *warongka* (keris sheaths). Notes prepared by R.Ng. Sindupraja, R.Ng. Wirapustaka, R.Ng. Karyarujita, and M. Sastrasayana. Notes are dated 4 April 1916.

MS. II: 11–16. Prose notes on warongka, with illustrations. Notes prepared by M.Ng. Nayawirangka and examined by R.Ng. Wirapustaka.

Cursive Surakarta script. Lined paper.

RP 222.4 229 (746.02 Sas k) Reel 16-39/7

Kawruh Dhuwung
Author: R. Ng. Sindupraja
Composed: Surakarta, [1916]
Inscribed: Surakarta, [1916]
Scribe: [Ki Mas Sastrasayana]
MS. II: 2–10; 34.5 x 22 cm.

Keris

Notes on various keris forms (*dhapur*) and their respective characters (*watak*) and powers (*khasiat*), along with notes on various kinds of irons used in keris forging and their *watak* and *khasiat*.

RP 222.5 229 (746.02 Sas k) Reel 16-39/7

Gambar Wandaning Jejeran
Author: M.Ng. Sastrasayana
Composed: Surakarta, 1919
Inscribed: Surakarta, [1919]
Scribe: [M.Ng. Sastrasayana]
MS. II: 17–24: illustrations; 34.5 x 22 cm.

Keris

Illustrated catalogue of keris handles (*jejeran, landhéyan*) prepared by Sastrasayana in 1919.

RP 222.6 229 (746.02 Sas k) Reel 16-39/7

Kawruh Kuningan
Author: M.Ng. Citrakencana
Composed: Surakarta, 1917
Inscribed: Surakarta, [1917]
Scribe: [M.Ng. Sastrasayana?]
MS. III: 1–10: illustrations; 34.5 x 22 cm.

Metal work

Prose manual on brass smithing, prepared by M.Ng. Citrakencana (abdi-dalem Mantri Pangrugmi) and dated 7 June 1917.

RP 223 A–D Series (missing)

SERIES: Conto Warni-Warninipun Sinjang Bathik: Jilid I–IV
Compiled by: Anonymous
Compiled: Surakarta, [s.a.]
Bathiked: Surakarta, [early 20th c.]
Artists: Unknown
4 of 4 vols.

Bathik

Javanese textiles: samples of *bathik* motifs. All four volumes in the series were missing from the Radya Pustaka library in 2011.

RP 223A (missing) 351 A (----) Reels 171/9 & 223B/9 (color)

Conto Warni-Warninipun Sinjang Bathik, Jilid I
Compiled by: Anonymous

Compiled: Surakarta, [s.a.]
Bathiked: Surakarta, [early 20th c.]
Vol. I of 4: 22 samples; 35.5 x 37 cm.

Bathik

Javanese textiles: samples of *bathik* motifs. Actual pieces of *bathik* cloth, with affixed labels, bound into a volume.

Vol. I was originally comprised of samples 1–24; samples 15 and 16 were already missing at the time of filming.

Volume missing from the Radya Pustaka library in 2011.

RP 223B (missing) **351 B (----)** **Reels 171/10 & 223B/10 (color)**

Conto Warni-Warninipun Sinjang Bathik, Jilid II
Compiled by: Anonymous
Compiled: Surakarta, [s.a.]
Bathiked: Surakarta, [early 20th c.]
Vol. II of 4: 14 samples; 52 x 52 cm. & 52 x 26 cm.

Bathik

Javanese textiles: samples of *bathik* motifs. Actual pieces of *bathik* cloth, with affixed labels, bound into a volume.

Vol. II was originally comprised of samples 25–41; sample 32 was already missing at the time of filming.

Volume missing from the Radya Pustaka library in 2011.

RP 223C (missing) **351 C (----)** **Reels 171/11 & 223B/11 (color)**

Conto Warni-Warninipun Sinjang Bathik, Jilid III
Compiled by: Anonymous
Compiled: Surakarta, [s.a.]
Bathiked: Surakarta, [early 20th c.]
Vol. III of 4: 39 samples; 44 X 52 cm. & 44 x 26 cm.

Bathik

Javanese textiles: samples of *bathik* motifs. Actual pieces of *bathik* cloth, with affixed labels, bound into a volume.

Vol. III was comprised of samples 42–80.

Volume missing from the Radya Pustaka library in 2011.

RP 223D (missing) **351 D (----)** **Reels 171/12 & 223B/12 (color)**

Conto Warni-Warninipun Sinjang Bathik, Jilid IV
Compiled by: Anonymous
Compiled: Surakarta, [s.a.]
Bathiked: Surakarta, [early 20th c.]
Vol. IV of 4: 34 samples; 45 X 52 cm. & 45 x 26 cm.

Bathik

Javanese textiles: samples of *bathik* motifs. Actual pieces of *bathik* cloth, with affixed labels, bound into a volume.

Vol. IV was comprised of samples 81–114.

Volume missing from the Radya Pustaka library in 2011.

RP 224 **37 (615.882 Ser s)** **Reel 16-39/8**

Serat Racikan Borèh saha Parem: Yasan-Dalem Ingkang Sinuhun kaping IX
Author: Anonymous
Composed: Surakarta, reign of Pakubuwana IX (1861–1893)
Inscribed: Surakarta, [early 20th c.]
i, 39 pp.; 20.5 x 16.5 cm.

Cosmetics

Recipes for the preparation of fragrant body powders (*borèh* and *parem*). Text commissioned by I.S.K.S. Pakubuwana IX.

Cursive Surakarta script (Kapatihan). Lined notebook paper.

RP 225 **326 (694 Ser s)** **Reel 16-39/9**

Serat Kawruh Kalang
Author: Bupati Kalang Wreksanagara
Composed: Surakarta, 1890
Inscribed: Surakarta, 1890
26 pp.: illustrations; 32 x 20 cm.

Architecture & carpentry

Traditional Javanese architecture: illustrated notes on Javanese house construction (*kawruh kalang*). Prose. Notes

include descriptions of house forms and a discussion of architectural measurements. MS. final page (MS. p. 79) is dated AJ 1820 and CE 1890; MS is signed (MS. p. 5), Bupati Ka[lang] Wreksanagara.

MS. leaves numbered 54–79.

Cursive Surakarta script. Lined notebook paper.

RP 226.0 52 (636.1 Ser s) Reel 16-39/10

Serat Katuranggan Kapal
Compiled by: Anonymous
Compiled: [Surakarta, 1820s]
Inscribed: Surakarta, 1820s
ii, 50, 2, 5 pp.: illumination; 21 x 16 cm.

Hippology

Treatise on Javanese horse lore, with recipes for blending tobacco appended at volume's end. MS belonged to K.G.P.H. Singasari (d. 1837), a son of Pakubuwana III (r. 1749–1788); see MS. I: i. See also marginal notes on MS. I: pp. 2 and 49. In the note on MS. I: 2, it is remarked that the MS was inherited by Prince Singasari's grandson, R.Ng. Jagasudira, on 1 Sura Dal 1800 (23 March 1871); the second note, on II: 49, remarks again on the inheritance and mentions a second grandson, B.R.M. Rabiwu [?] with the date 13 Sawal 1800 (26 December 1871), as well as again mentioning R.Ng. Jagasudira (this time with the date AJ 1805).

Quadratic Karaton Surakarta script: style prevalent during the 1820s, with some illuminated rubrics.

Watermarks: PROPATRIA – WKM; GR.

Tooled leather cover.

RP 226.1 52 (636.1 Ser s) Reel 16-39/10

Serat Katuranggan Kapal
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1820s
MS. I: 1–40: illumination; 21 x 16 cm.

Hippology

Treatise on horses and horsemanship in macapat verse. Poem opens in Asmarandana: "Asmarandana ing kawi, caritaning katurongga, cirining kuda sakèhé, kadya wong ngutamèng sastra." Poem treats horse physiognomy (marks determining a horse's quality and character) and traditional Javanese horsemanship. The text has lovely illuminated rubrics in pen and ink. The rubrics include a drawing of the Karaton Surakarta symbol (*surya candra raditya*) and of a three-masted ship.

RP 226.2 52 (636.1 Ser s) Reel 16-39/10

Tetomba Gegancangan Jampi
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1820s
MS. I: 40–49; 21 x 16 cm.

Hippology

Prose notes on horsemanship and horse care. Notes include recipes for herbal remedies (*jamu, loloh*) as well as mantras associated with horse care and horsemanship.

RP 226.3 52 (636.1 Ser s) Reel 16-39/10

[Bumbu Rokok]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1820s
MS. II: 1–2 & MS. III: 1–5; 21 x 16 cm.

Tobacco

Recipes for cigarette ingredients and other miscellaneous notes and doodles.

RP 227 305 (599 Kus s) Reel 16-39/11

Serat Katuranggan Kapal
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [1829?]
iii, 63 pp.; 33.5 x 24.5 cm.

Hippology

Treatise on horses and horsemanship in macapat verse. Poem opens in Dhangdhanggula: "Ri tatkalanya wau tinulis, Anggara Pahing ing dinanira,

anuju ing taun Éhé." Poem treats horse physiognomy (marks determining a horse's qualities and character, horsemanship (including the use of mantras) and horse care.

Dating is problematic. The writer provides an incomplete and inconsistent date: Selasa Pahing, wuku Watugunung, wulan Sawal, taun Éhé, mongsa Dhestha, windu Sengara. No *sangkala* is provided. 13 January 1829 falls on Selasa Pahing, wuku Watugunung, taun Éhé, mongsa Dhestha, windu Sengara; but the wulan is Rejeb. The script is consistent with Surakarta Karaton styles in the 1820s.

There are notes on calendrical divination on MS. p. i.

Other notes on MS. i indicate that the MS formerly belonged to Brajakusuma – Kusumabrata (probably K.P.H. Kusumabrata, a son of Pakubuwana V, who was elevated to pangéran in 1824). Signature on MS. p. ii, reads "Tondopranoto."

Old (1820s) Karaton Surakarta script.

MS. pp. iii and 1 are reversed in binding.

RP 228 303 (599.03 Had k) Reel 16-39/12

Katedhakan Katuranggan Kapal mawi Gambar saking Kagungan-Dalem Buk Sasono Poestoko 98 Ca

Author: R.Ng. Taliwanda
Composed: Surakarta, 1919
Inscribed: Surakarta, [mid 20th c.]
214 pp.: illustrations; 33.5 x 21.5 cm.

Hippology

Encyclopedic treatise on horses and horsemanship, with color illustrations. Mostly prose. Text comprises a complete guide to traditional Javanese hippology, including horse physiognomy, care, herbal medicines, lore, mantras, mystical speculations, etc. Treatise excerpts large portions of Ki Waladana's classic hippology treatise that was composed in Kartasura in 1684 (see RP 229.1, RP 230, and KS 611–612).

The original manuscript and prototype for the present MS is stored in the Sasana Pustaka library of the Karaton Surakarta (KS 616); it was compiled by R.Ng. Taliwanda, abdi-dalem Mantri Sepuh Panegar Gamel, in September 1919, upon commission of G.B.K.P.H. Hadiwijaya, son of Pakubuwana X who was head of the Karaton Surakarta's Kantor Sasana Pustaka in 1919. Text preceded by an author's introduction. Present MS was produced several decades after the composition of KS 616.

Cursive Surakarta script. Lined notebook paper.

MS. leaves numbered 1–211, p.# 77 x 2 and p.# 192 x 2; pp. 34–35 and 204 are blank

RP 229.0 210 C Reel 16-39/13
(missing) (599 Kat k)

[Katuranggan Kapal tuwin Pakem Purwa Kresna Kembang]

Compiled by: Anonymous
Compiled: Surakarta, reign of Pakubuwana X (1893–1939)
Inscribed: Surakarta, reign of Pakubuwana X (1893–1939)
88, 27 pp.; 33 x 20.3 cm.

Compilation: Hippology and Wayang

Compilation of two texts. Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939). MS missing from the Radya Pustaka library in 2011.

RP 229.1 210 C Reel 16-39/13
(missing) (599 Kat k)

Serat Katuranggan Kapal

Author: Ki Waladana
Composed: [Kartasura, 1683/84; Surakarta, 1756]
Inscribed: Surakarta, reign of Pakubuwana X (1893–1939)
MS. I: 1–88; 33 x 20.3 cm.

Hippology

Treatise on Javanese hippology in Kawi metres. Poem opens in Sudiradraka: "Rwa stha karengèning jagad, ywan sinangkala, budi arinya, purwaka srat katurangga." Poem treats horse physiognomy (marks determining a horse's quality and character), horsemanship (including

mantras), horse care, etc. MS. pp. 85–88 comprise poem's table of contents.

The Waladanan text was produced on commission of Amangkurat II, king of Kartasura, 1677–1703, and is dated Dal 1607 (CE 1683/84). The prototype of present MS is, however, dated Wednesday, wuku Julungpujud, 24 Sapar 1682 (17 November 1756); sangkala "rwa [2] stha [8] karengèning [6] jagad [1]."

RP 229.2 210 C Reel 16-39/13
(missing) (599 Kat k)

Serat Pakem Purwa: Lampahan Kresna Sekar
Author: K.P.H. Kusumadilaga (d. ca. 1882)
Composed: Surakarta, mid-late 19th c.
Inscribed: Surakarta, reign of Pakubuwana X (1893–1939)
MS. II: 1–27; 33 x 20.3 cm.

Wayang

Detailed guide for the performance of the wayang purwa play, *Kresna Sekar*. Text includes *janturan* (dhalang's narration), characters' dialogue, *suluk* lyrics, and directions for gamelan accompaniment. Play script written, or commissioned, by K.P.H. Kusumadilaga (*mendhet ugeran saking dhawuhipun K.P.H. Kusumadilaga*). Kusumadilaga, son of G.P.H. Mangkubumi I and grandson of I.S.K.S. Pakubuwana III, was the doyen of the wayang world in mid-late nineteenth-century Surakarta. Text is incomplete, breaking off abruptly in *adhegan sabrangan, pathet nem.*

RP 230 210 A (599 Wal s) Reel 16-39/14

Serat Katuranggan Kapal
Authors: Ki Waladana & anonymous
Composed: Kartasura, 1683/84 & [s.l., s.a.]
Inscribed: Surakarta, reign of Pakubuwana X (1893–1939)
183 pp.; 33.8 x 20.8 cm.

Hippology, tasawuf

Treatise on Javanese hippology in prose (rendered from kawi meters), with an introduction in macapat verse. The introduction, in Dhangdhanggula, opens: "Turongga musna retuning bumi, sangkala anurat katuranggan, paksi srengkara tembangé." In the introduction, authorship is attributed to Ki Waladana, who, it is explained, produced the original text by order of "Sri Prabu Amangkujagad" (= Amangkurat II, r. Kartasura 1677–1703). The introduction dates Waladana's text by double *sangkala:* "turongga [7] musna [0] retuning [6] bumi [1]" and "sapta [7] langit [0] obah [6] janma [1]" (AJ 1607 = CE 1683/84).

The treatise covers horse physiognomy (marks determining a horse's quality and character), horsemanship (including mantras), horse care, etc. It also includes passages that concern Javano-Islamic mysticism (*tasawuf*).

Compare pp. 1–130 of the present MS with the text of RP 229, which text was rendered from the same Waladanan prototype.

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–184; no p.# 88.

Note: MS 210 B carik (now stored in the Radya Pustaka collection under the number RP 230 A) is a duplicate copy of this MS and was not filmed.

RP 231 237 (959.82 Ser s) Reel 16-39/15

Serat Cakrawarti
Author: [R.Ng. Ronggawarsita (1802–1873)?]
Composed: [Surakarta, mid 19th c.]
Inscribed: Surakarta, [mid-late 19th c]
i, 128 pp.; 39 x 24.5 cm.

Time reckoning

A history of Javanese time-reckoning systems. Prose. The text traces the history of these time-reckoning systems through the six ancient eras (*masa*) and then continues with notes on contemporary (nineteenth-century Surakartan) systems of time-reckoning. Style is characteristic of that of the pujongga Ronggawarsita.

Cursive Surakarta script.

Watermark: C & I HONIG.

RP 232 236 (8 x 2.2 Ron s) Reel 16-39/16

Serat Pawarsakan
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: [Surakarta, mid 19th c.]
Inscribed: Surakarta, 1912–1913
Scribe: Karyarujita?
iv, 168 pp.; 33.5 x 20.5 cm.

Time reckoning and calendrical divination

Compilation of works on Javanese time reckoning and calendrical divination composed by the pujongga Ronggawarsita (and others). Note on MS. p. ii reads, "Serat Pawarsakan karanganipun R.Ng. Ronggawarsita, Pujongga Karaton-dalem Surakarta Hadiningrat, katedhak kala taun 1843 (CE 1912/13)." Notes on MS. p. 167 that certify the authority of the present MS are signed by Karyarujita and Adipati Sasradiningrat IV. MS is provided with a table of contents.

Cursive Surakarta script.

1. *Serat Pawarsakan* (MS. pp. 1–90). Extensive prose notes on daily time reckoning and calendrical divination for an entire Javanese calendrical cycle, with special attention to the divination of rainfall. Main text is preceded by an author's introduction that includes a concise history of Javanese time-reckoning systems.
2. [*Wuku ingkang Suwung saha ingkang ana Anggara Kasih tuwin Turuning Sri*] (MS. pp. 1–97). Notes on Javanese time reckoning and calendrical divination in macapat verse. Poem opens in Dhandhanggula: "Wuryaning rèh kang dhinandhang gendhis, amémuti sakathahing wulan."
3. *Serat Cakrawarti* (MS. pp. 97–109). Prose treatise on Javanese calendrical divination, especially as pertains to the welfare of the realm and its subjects.
4. [*Cathetan Pawukon*] (MS. p. 109–11). Prose notes on calendrical divination
5. [*Serat Pawukon*] (MS. pp. 111–66). Extensive treatise on calendrical divination based on the 30 Javanese *wuku*. Macapat verse. Poem is preceded by a prose list of the *wuku*.
6. *Serat Pananggalan* (MS. pp. 166–68). Introduction only to a text on Javanese time reckoning for the years AJ 1747–1867. Prose.

RP 233 239 (133.3 Ron s) Reel 16-39/17

Serat Siddhawakya
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [turn of the 20th c.]
432 pp.; 31.5 x 20 cm.

Time reckoning and calendrical divination

Extensive prose treatise in three parts on Javanese time reckoning and calendrical divination. Treatise is attributed to the pujongga Ronggawarsita. A note at MS. end certifying the authority of the text is signed by Adipati Sasradiningrat IV.

Cursive Surakarta script.

MS. leaves double-page numbered, 1–236; p.# 202 is blank.

1. *Serat Pawarsakan* (MS. pp. 1–191). Extensive prose notes on daily time reckoning and calendrical divination for an entire Javanese calendrical cycle, with special attention to the divination of rainfall.
2. *Serat Pawukon* (MS. 193–201). Prose treatise on calendrical divination based on the 30 Javanese *wuku*.
3. [*Serat Cakrawarti*] (MS. pp. 201–16). Calendrical charts, with a concise history of Javanese time-reckoning systems from ancient times up to the reign of Pakubuwana VII (r. 1830–1858).

RP 234 357 (----) Reel 171/13 (missing)

Pawukon Mawi Gambar
Author: Anonymous
Composed: [Surakarta, mid 19th c.]

Inscribed: Surakarta, [mid 19th c.]
i, 130 pp.: illustrations; 43 x 28 cm.

Calendrical divination

Almanac of the Javanese *wuku* year with very fine wayang-style illustrations in color and gold leaf. In addition to the wayang-style illustrations for each of the *wuku* weeks, the characteristics of each day of each week are represented in illuminated symbolic forms. Text is inscribed in small Karaton Surakarta Kadipatèn script, with captions in quadratic Karaton Surakarta script.

Appended to the MS are notes on astronomy and a star map (MS. pp. 129–30).

Watermarks: PROPATRIA EIUSQUE LIBERTATE – VRYHEID; C & I HONIG.

MS missing from the Radya Pustaka library in 2011.

The library now houses a different *Pawukon Mawi Gambar*. This volume was not part of the collection in 1982. This newer manuscript to the Radya Pustaka collection comprises another fine exemplar of the genre, with wayang-style illustrations in color and gold leaf. Like the missing manuscript, it appears to date from the mid nineteenth century. The manuscript is inscribed in quadratic Karaton Surakarta script. It numbers 126 pages, and the leaves measure 40.5 x 26.5 cm. This newer manuscript to the collection is bound with a batik cover.

RP 235.0 235 (133.3 Kar s) Reel 16-39/18

Serat Titibyatara
Compiled by: Anonymous
Compiled: Surakarta, 1912 (& ca. 1923–1927)
Inscribed: Surakarta, 1912 & 1923–1927
Scribe: Karyacarita and [Prajakintaka]
ii, 171 pp.; 33.5 x 21.3 cm.

Compilation

Compilation of five texts: *Serat Titibyatara* + four short texts that were added later. At least two of the later texts were almost certainly written by R.T. Prajakintaka. Several hands. Lined notebook paper. MS. pp. 162, 164, 169, and 171 are blank.

RP 235.1 235 (133.3 Kar s) Reel 16-39/18

Serat Titibyatara
Author: R.Ng. Karyarujita (= R.T. Ronggawarsita) (1867–196?)
Composed: Surakarta, 1912
Inscribed: Surakarta, 1912
Scribe: Karyacarita
MS. pp. 1–161; 33.5 x 21.3 cm.

Calendrical divination

Guide for the divination of auspicious days. Prose. Text prepared by R.Ng. Karyarujita, in response to a decision by the Karaton Surakarta government on 8 April 1912, that henceforth the Radya Pustaka would be responsible for the determination of auspicious days for Karaton events and ceremonies. See author's signed and dated introduction (AJ 1-IX-42 = 14 August 1912).

Script is one associated with the court of Pakubuwana X (r. 1893–1939).

Legibility of text suffers from significant iron-gall ink bleed through.

RP 235.2 235 (133.3 Kar s) Reel 16-39/18

[Para Empu ing Tanah Jawa]
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [s.a.]
Scribe: Unknown
MS. p. 163; 33.5 x 21.3 cm.

Keris

Penciled list of Javanese keris smiths (*empu*).

RP 235.3 235 (133.3 Kar s) Reel 16-39/18

Pakem Padhalangan Lampahan Bisma Parwa
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [s.a.]
Scribe: Unknown
MS. pp. 165–67; 33.5 x 21.3 cm.

Wayang

Concise prose epitome of the wayang purwa lakon *Bisma Parwa*. Pencil.

RP 235.4 235 (133.3 Kar s) Reel 16-39/18

[Cacah Jiwa Pémahan ing Prajakintakan]
Author: [R.T. Prajakintaka]
Composed: Surakarta, 1923
Inscribed: Surakarta, 1923
Scribe: [Prajakintaka]
MS. p. 168; 33.5 x 21.3 cm.

Family archive

Listing of members in the extended household of R.T. Prajakintaka dated 1 July 1923.

RP 235.5 235 (133.3 Kar s) Reel 16-39/18

[Cathetan Lahiripun Para Putra R.T. Prajakintaka]
Author: [R.T. Prajakintaka]
Composed: Surakarta, [ca. 1927]
Inscribed: Surakarta, [ca. 1927]
Scribe: [Prajakintaka]
MS. pp. 172–75; 33.5 x 21.3 cm.

Family archive

Birth register with *pawukon* notes for the children of R.T. Prajakintaka. Children were born between 2 January 1911 and 5 December 1927.

RP 236 77 (615.88 Atm s) Reel 16-39/19

Serat Primbon
Author: R. Atmasupana II, (ed., Ng. Wirapustaka, 1843–1926 [= Ki Padmasusastra])
Composed: Surakarta, 1850 & 1915
Inscribed: Surakarta, 1915
Scribe: [Wirapustaka?]
i, 72 pp.; 34 x 21 cm.

Primbon

Treatise on divination, signs (*nglamat*), charms (*jimat*), herbal remedies (*jampi*), etc. Prose and macapat verse. The original text by Radèn Atmasupana II, abdi-dalem Panéwu Kasepuhan, which was dated 25 Sura Alip Jimawal 1779 (30 November 1850), was presented to K.R.A. Sasradiningrat IV by Atmasupana's grandson, R.Ng. Karyarujita, abdi-dalem Mantri Gowong. It was then given to the Radya Pustaka, where it was alphabetized and amended by Ng. Wirapustaka. The present alphabetized MS is dated 12 Ruwah 1845 (26 June 1915).

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

RP 237 39 (133 Pri p) Reel 16-40/1; R 207/2

Serat Primbon = Primbon Mangkuprajan
Compiled by: [K.R.A. Mangkupraja]
Compiled: Surakarta, ca. 1785–1815 & 1847
Inscribed: Surakarta, ca. 1785–1815 & 1847
327 pp. illustrations; 19.4 x 14 cm.

Primbon

Compilation of 28 texts and textual fragments: prayers, mantras, incantations, lore, divination, tasawuf (suluk and wirid), prophecy, Javanese dynastic history, and miscellaneous notes pertaining to Karaton Surakarta history from the late eighteenth through the early nineteenth century.

MS belonged to and was likely compiled by K.R.A. Mangkupraja, who served as Pepatih-dalem of the Karaton Surakarta under I.S.K.S. Pakubuwana IV, AJ 1723–1730 (CE 1796–1804). Mangkupraja was deposed in 1804 and then four years later exiled to Ngayah in Banyumas; by 1815 he had been put to death on order of Pakubuwana IV. On MS. p. 187 is a note commemorating the exile of Mangkupraja (*kasabrangaken*) on 6 Rejeb Dal 1735 (28 August 1808). In 1815 his son, K.R.A. Sasradiningrat II, ascended to the office of patih and served in that capacity until his death in 1846 (under Pakubuwana IV, V, VI & VII).

The Javanese script portions of the MS are in old (late 18th to early 19th century) Karaton Surakarta scripts. Several hands. Some 92 pages of the MS are inscribed in pégon (Javanese language written in Arabic script). I am grateful to K.R.T. Mpu Totok Brojodipuro for identifying the contents of the pégon portions of the manuscript.

MS includes spiritually-charged illustrations and diagrams (*rajah*).

MS inscribed on *dluwang gendhong* ("Panaraga" bark paper).

MS. leaves numbered 1–337; no p.#s 80–89, pp. 220–33 are blank. A number of the leaves, e.g., MS. pp. 257–89, are bound out of order.

KS 585 comprises a transliteration into Javanese script of some of the pégon portions of the MS.

MS. pp. 1–80 reshot on reel 207, item 2.

1. [*Cathetan Warni-Warni tumrap ing Karaton Surakarta*] (MS. pp. 1–2, 7–9, 187, 336). Miscellaneous notes pertaining to matters in the Karaton Surakarta, AJ 1683–1740 (CE 1757–1813). Included among these notes are records of loans, births, deaths, and bannings (e.g., of Mangkupraja in 1808). Javanese script.

2. [*Suluk Sifat Kalihdasa*] (MS. pp. 3–6). Islamic theology: poetic text on the twenty divine attributes (*sifat kalihdasa*). Poem opens in Asmarandana: "Sifat kayun kang ngaurip, khadirun ingkang kawasa, muridun kang karsa reké." At the head of the poem is the cipher date 1711 (CE 1784/85). Text is followed by a second short poem on Islamic angels (*malékat*). Javanese script.

3. [*Azimat tuwin Donga*] (MS. pp. 10–25). Various charms, prayers, and mantras that afford specific duly-noted powers and protections, along with several Sufi formulas illustrating the pervasion of God's Being in the universe. Most of the charms concern sexuality (*pengasih*). Inscribed in pégon script, with illustrations (*rajah*).

4. *Ngèlmu Bakti kang Girawamunga* [?] (MS. pp. 26–33). Short prose treatise on matters of Javano-Islamic metaphysics (*ngèlmu tasawuf*), especially on matters of cosmogony and on the spiritual nature of the human body, including a discussion of the radiances, worlds, and oceans that pervade the various parts of the body. Text breaks off abruptly. Javanese script.

5. [*Primbon Pégon* tuwin *Sajarah ing Kadilangu*] (MS. pp. 34–111). Primbon: collection of texts on Javano-Islamic metaphysics (*tasawuf*). The primbon includes discourses on the layers of being (including a discussion of their relation to the human body), on human gestation, on the Perfect Man (*insan kamil*), and on the spiritual natures (*roh-roh*) of the body and body parts. Also included are a discussion of *nafsu* (the passions or the soul) and *sujud* (worship or prostration), along with mantric prayer texts, including ones to protect the dead from punishment, to gain wealth, to cure depression, and to speed childbirth. The primbon also includes a discourse on the twenty divine attributes (*sifat kalihdasa*) and notes on the genealogy of the Kadilangu (Sunan Kalijaga) family, from Kangjeng Nabi Adam to Kalijaga's scions in early nineteenth-century Surakarta. Pégon script.

6. [*Nawala Pradata*] (MS. p. 111). Legal instruction issued by I.S.K.S. Pakubuwana IV (r. 1788–1820) to the *jaksa* (head of the royal court) Mas Ngabéhi Hamongpraja, on 17 Mukharam Dal 1743 (19 December 1815), concerning the cursing of criminals. Javanese script.

7. [*Tuladha Pradata*] (MS. pp. 112–41). Exemplary legal cases presented in dialogue form. On MS. p. 141 is a note indicating that the MS belonged to K.R.A. Mangkupraja. Javanese script.

8. *Serat Lambang tuwin Jongka Nagara: Jongka Jayabaya, Kaol saking Kitab Musarar* (MS. pp. 142–81). Cryptic and prophetic histories of Java from the beginning of its population by human beings (by colonization from Rum) to the Day of Judgment (*kiyamat*). Macapat verse. Poem opens in Asmarandana, "Ing Kemis ari tinulis, ing wayah pukul sadasa Perangbakat ing wukuné." The prophecy proper is preceded by a detailed description of K.R.A. Mangkupraja's installation

ceremony as Pepatih-dalem Karaton Surakarta in September 1796. Copy by, or commissioned by, Mangkupraja was completed on 17 Rajap Alip 1723 (16 January 1797); *sangkala,* "mantri [3] nembah [2] swarèng [7] ratu [1]." Javanese script.

9. *Pémut Cacahipun Kagungan-Dalem Pajeg Bandar* (MS. pp. 182–85). Karaton Surakarta financial affairs: commercial taxation. Text comprises an inventory of royal tollgates, along with copy of a letter from Pakubuwana [III] to Huprup Setralendarep [F. Chr. van Stralendorff, date of office 1767–1784] concerning taxation of tollgates and markets. Javanese script.

10. [*Suluk Wejangan Pandhita Èstri*] (MS. pp. 185–86). Tasawuf: lessons on *tauhid* and *makrifat* by a female "priest" (*pandhita).* Poem opens in Dhangdhanggula: "Pandhitèstri mèsem mangling aris, langkung a[ng]ker luwih saking gawat." Javanese script.

11. [*Donga kaliyan Jimat*] (MS. pp. 189, 275, 280–81, 331–33). Various prayers, mantras, and charms that afford specific duly-noted powers and protections. Javanese script.

12. [*Cathetan Pawukon*] (MS. pp. 188–99, 248–71, 276–80, 282–89, 303). Notes on Javanese calendrical divination in prose and macapat verse. Many pages are bound out of order. Javanese script.

13. [*Serat Babad Sangkala*] (MS. pp. 199–204). Prose history of Java with chronograms, AJ 10–1688 (up to CE 1762). Javanese script.

14. [*Babad Sangkala Jawa mawi Buk Pémut Pepatih-Dalem*] (MS. pp. 205–14). Timeline of Javanese history with cipher dates, AJ. 10–1739 (up to CE 1812), with additional notes, in another hand, up to AJ 1775 (CE 1847). The text is especially concerned with the history of pepatih-dalem at the Karaton Surakarta. Javanese script.

15. [*Umuring para Nabi*] (MS. p. 216). Notes on the ages of Islamic prophets. Javanese script.

16. *Donga saking Nabi* (MS. pp. 272–73). Invocatory prayers. Javanese script.

17. *Tingkahing Rijal* (MS. p. 273). Pawukon notes. Javanese script.

18. [*Èsmuning Kanuragan*] (MS. pp. 274–75). Manual on the attainment of invulnerability. Prose. Javanese script.

19. [*Serat Sifat Iman*] (MS. pp. 290–93). Text on the precepts of Islamic faith (*rukun iman*), detailing the six mandatory beliefs (in the oneness of God, the angels, the scriptures, the Prophet, the Day of Judgment, and the measurement of good and evil). Poem opens in Dhangdhanggula: "Sifat iman wa manta bilahi, tegesipun pracaya ing Allah, norana pengéran manèh." Javanese script.

20. [*Araning Sang Artati*] (MS. p. 294). Short riddling text on the name of Sang Artati. Javanese script.

21. [*Pènget ing taun Alip 1739*] (MS. pp. 295–301). Notes concerning historical events in the tumultuous year 1812, especially the fall of the Karaton Ngayogyakarta to the British in June 1812. Javanese script.

22. *Sajarah Pangéran Atas-angin Aningali Cahya Nurbuwat* (MS. pp 306–315). Wali Prakosa tale: prose text on the Islamization of Java, relating the meeting of the Arabic prince, Pangéran Atasangin with the Javanese prince, Pangéran Jambudipa. Javanese script.

23. *Sajarah saking Nabi Adam* (MS. pp. 316–19). Bilateral "right" genealogy of Javanese royalty from Nabi Adam through the rulers of Demak up to Radèn Natayuda. Javanese script.

24. [*Pènget ing Taun 1734–1735*] (MS. pp. 319–20). Notes pertaining to events in the Karaton Surakarta, e.g. the phenomenon of the miraculous smoking waringin tree north of the *Pagelaran*

in September 1807 and of a Surakarta delegation to Semarang in May 1808. Javanese script.

25. [*Pènget ing Taun 1683–1699*] (MS. pp. 321–22). Birth register, CE 1757–1773: five sons, all "Radèn Bagus." Javanese script.

26. *Pènget Pajeg ing Banjarsèwu* (MS. pp. 323–24). Karaton Surakarta financial matters: notes pertaining to commercial taxation. Javanese script.

27. [*Pènget ing Taun 1735 ngantos dumugi Taun 1741 + Pènget ing Lahiripun para Putra*] (MS. pp. 325–30). Notes on historical events concerning the Karaton Surakarta, 1808–1814. Included is a report on the visit of Governor General H.W. Daendels to the Karaton on 27 Rabingulakir 1735 (23 June 1808). In addition, these pages include a register of births in the AJ 1710s (CE 1780s-1790s). Javanese script.

28. [*Suluk Mokal*] (MS. pp. 335–336). Cryptic mystical poem in Dhangdhanggula meter comprised of oxymoronic riddles. Poem opens, "Wonten kayu apurwa sawiji." Text is bound into the volume upside down and backwards. Javanese script.

RP 238 87 (529.3 Ron s) Reel 16-40/2

Serat Widyapraddhana
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [1866/67]
Inscribed: Surakarta, [1866/67]
Scribe: [R.Ng. Ronggawarsita]
19 pp.; 34.5 x 21.5 cm.

Time reckoning

Prose treatise on Javanese and Arabic time reckoning, with a concise history of time-reckoning systems. Included is a discussion of the adoption of the Arabic time-reckoning system at the court of Demak in Hijrah 931 (AJ 1443, CE 1525). The adoption of the system is attributed to Sunan Giri II. Also noted is the history of adjustments in the calendar made necessary by actual solar and lunar rotations (with astronomical calculations).

Draft MS, in the hand of the pujongga Ronggawarsita.

MS. leaves numbered 1–16; 1 p. emendations inserted between pp. 3 & 4, 1 p. emendations inserted between pp. 5 & 6, p.# 11 x 2.

RP 239 81 (149.3 Ser s) Reel 16-40/3

Serat Ajidarma tuwin Serat Ajinirmala
Author: [R.Ng. Ronggawarsita (1802–1873)]
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, late 19th c.
i, 61 pp.; 33.5 x 21 cm.

Time reckoning, lore, magic

Parallel prose texts on matters of magic (*aji-aji, tumbal*), divination, and time reckoning. Texts comprise the teachings of the gods to Jaka Sangkala (Aji Saka), upon his arrival in Java, AJ 1000. According to this history, Jaka Sangkala was the leader of the colonization of Java by Rum that resulted in the initial peopling of the island. The text includes a discussion of Jaka Sangkala's creation of the Javanese time-reckoning system, together with a discussion of the differences between the Arabic and the Javanese systems of time reckoning. Written in the style of the pujongga Ronggawarsita.

Manuscript was the gift (*pisungsung*) of R.Ng. Karyarujita.

Karaton Surakarta Kadipatèn script.

RP 240 46 (294.5 Ser s) Reel 16-40/4; R207/8

Serat Ong Ilahèng = Serat Turuning Jawata = [Serat Murwakala]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [ca. 1830s]
vi, 39 pp.; 21 x 17 cm.

Wayang: Ruwatan, Cosmogony

Prose treatise on the creation of the

universe and the generation of the Hindu-Javanese gods, including the story of the birth of the god Kala that forms the text of the exorcism (*ruwatan*) ceremony for persons who are in ritual danger. These are most notably only children, but also include an extensive array of other unfortunate souls. The *ruwatan* ceremony is normally performed as a wayang play. Treatise includes the texts of the mantras that are recited in the *paruwatan Murwakala* performance.

Treatise is preceded by several pages of miscellaneous notes. On MS. p. ii is a note indicating the volume belonged to "Suryabratan," almost certainly K.P.H. Suryabrata, d. 1864, a son of Pakubuwana V. It is also noted that Suryabrata was a son (that is, nephew) of K.P.H. Kusumayuda. One of the notes comprises a date, 25 Sura 1766 (20 April 1838); *sangkala,* "rasa [6] karasa [6] ujaring [7] jalmi [1]." This note is repeated multiple times, as if the scribe were practicing his or her hand.

Watermarks: Propatria – JH & Z; J. Honig & Zoon, JHA.

Cursive Surakarta script; ink is faded.

Complete MS reshot on reel 207, item 8.

RP 241.0 35 (808.543 Kus s) Reel 16-40/5

Serat Sastramiruda: Buku Cariyos Ugering Padhalangan ingkang sampun Mupakat kanggé Abdi-Dalem Dhalang ing Karaton utawi Abdi-Dalem Dhalang ing Kadipatèn Anom

Authors: K.P.H. Kusumadilaga Téjamaya (d. ca. 1882) & R.M. Panji Kusumawardaya
Composed: Surakarta, 1878
Inscribed: Surakarta, [early 20th c.]
Scribe: [R.M. Lurah Wiradat]
ii, 250 pp.; 20.2 x 15.5 cm.

Wayang

Treatise on Javanese wayang composed by K.P.H. Kusumadilaga of Téjamaya. Kusumadilaga, son of G.P.H. Mangkubumi I and grandson of I.S.K.S. Pakubuwana III, was the doyen of wayang in mid to late nineteenth-century Surakarta. Text was compiled in its present form by R.M. Panji Kusumawardaya, a grandson of Pakubuwana IV. The text is dated 1 Besar 1808 (26 November 1878).

Small neat cursive Surakarta script. Lined notebook paper.

At volume's close are amended notes that are inscribed in several hands (see notes to RP 241.2).

Manuscript was purchased from R.M. Lurah Wiradat, a prominent Karaton Surakarta musician and literatus, on 12 August 1950.

RP 241.1 35 (808.543 Kus s) Reel 16-40/5

Serat Sastramiruda: Ugering Padhalangan ingkang sampun Mupakat kanggé Abdi-Dalem Dhalang ing Karaton utawi Abdi-Dalem Dhalang ing Kadipatèn Anom

Authors: K.P.H. Kusumadilaga Téjamaya (d. ca. 1882) [& R.M. Panji Kusumawardaya]
Composed: Surakarta, 1878
Inscribed: Surakarta, [early 20th c.]
Scribe: [R.M. Lurah Wiradat]
MS. pp. 1–246.; 20.2 x 15.5 cm.

Wayang

Kusumadilaga's well-known comprehensive treatise on Javanese wayang that he composed in concert with R.M. Panji Kusumawardaya, in two parts.

1. *Serat Sastramiruda* (MS. pp. 1–78). Treatise on the history of, and the lore concerning, the Javanese wayang performance, with additional notes on Javanese gamelan and dance. The treatise is presented in the form of a dialogue between K.P.H. Kusumadilaga and his student, Mas Sastramiruda.
2. *Gancaring Lakon Palasara: Pethikan saking Kagungan-Dalem Pakem ing Karaton* (MS. pp. 78–246). Complete play text for the wayang purwa lakon, *Palasara.*

RP 241.2 35 (808.543 Kus s) Reel 16-40/5

[Cathetan Warni-Warni tumrap ing Pawayangan]
Author: [R.M. Lurah Wiradat?]
Composed: Surakarta, early 20th c.
Inscribed: Surakarta, [early 20th c.]
Scribe: [R.M. Lurah Wiradat]
MS. pp. 246–50; 20.2 x 15.5 cm.

Wayang

Various notes pertaining to wayang.

1. [*Cathetan Pejahipun R.M.H. Tondakusuma kaliyan R.Ng. Sastrahukara*] (MS. p. 246). Penciled notes concerning the deaths of two prominent Surakartan literati: R.M.H. Tondakusuma in 1906 and Sastrahukara in 1908.
2. [*Lakon Pasemon*] (MS. p. 247). Notes concerning seven allegorical wayang lakon. For example, it is noted that the lakon *Mustakawèni dumugi Pétruk Dadi Raja* allegorizes the reign of Pakubuwana I and that the lakon *Kresna Kembang* was composed by I.S.K.S. Pakubuwana IV to allegorize the love affair of [his daughter?] Ratu Pembayun with R.M.H. Natawijaya.
3. *Cirining Panatah* (MS. p. 247). Notes detailing identifying marks by which one may determine the works of specified wayang carvers.
4. *Ngèlmi Andhalang déning Abdi-Dalem Dhalang Redisuta* (MS. pp. 248–49). Texts of mantras recited by dhalangs prior to any performance. These notes are attributed to the renowned Karaton Surakarta dhalang, Redisuta.
5. *Wandaning Wayang Ngayogya* (MS. p. 250). Notes concerning *wanda* (roughly "forms" and or "moods") of Yogyakartan wayang puppets. Excerpted from *Majalah Pedhalangan* (1956). Late addition.

RP 242 189 (791.53 Pak p) Reel 16-40/6

Kawruh Padhalangan
Author: Anonymous
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [late 19th c.]
i, 68 pp.; 33.5 x 21 cm.

Wayang

Collection of twenty texts: narrative passages, riddles, song lyrics, etc. for Javanese wayang performance. MS identified as "Pakem Ringgit Purwa" in earlier Radya Pustaka records.

MS. double-page numbered, 1–34. Cursive Surakarta script.

1. *Bantahipun Peksi Dèwata* (MS. pp. 1–8). Excerpted passages from the wayang purwa lakon *Peksi Dèwata*. The passages concern matters of mystical practice and knowledge.
2. *Ungeling Serat ingkang Pinanggih Radèn Samba lan kang Raka Bambang Gunadéwa kang Wonten salebeting Cungkup* (MS. pp. 8–9). Excerpted passage from the lakon *Samba Juwing*: cryptic love note from Dermadéwa to Dermadéwi (with its explication).
3. *Uran-Uran Radèn Janaka manawi Lampahan Cèkèl Éndralaya* (MS. p. 8). Arjuna's song, excerpted from the lakon *Cèkèl Éndralaya*.
4. *Cangkrimanipun Rahwana kaliyan Bambang Manonbawa* (MS. pp. 9–10). Riddle from the wayang purwa repertoire, and its solution.
5. *Bantahipun Bagawan Padya kaliyan Bagawan Mintaraga* (MS. pp. 10–12). Excerpted passage from the wayang purwa lakon *Mintaraga*: debate on matters of mystical knowledge.
6. *Janturanipun Ratu Dwarawati* (MS. pp. 12–13). Dhalang's narration for the opening scene of an all-night wayang performance: kingdom of Dwarawati.
7. *Janturanipun Ratu Ngamarta* (MS. pp. 13–15). Dhalang's narration for the opening scene of an all-night wayang performance: kingdom of Ngamarta.

8. *Janturanipun Ratu ing Madura* (MS. pp. 15–16). Dhalang's narration for the opening scene of an all-night wayang performance: kingdom of Mandura.
9. *Janturanipun Ratu ing Ngastina* (MS. pp. 16–17). Dhalang's narration for the opening scene of an all-night wayang performance: kingdom of Ngastina.
10. *Janturanipun Bathara Guru* (MS. p. 17). Dhalang's narration for the opening scene of an all-night wayang performance: Suralaya (realm of the gods).
11. *Jejulukanipun para Ratu* (MS. pp. 17–18). Meanings of the proper names of wayang purwa kings explicated.
12. *Pracékanipun Tiyang Ngunjuk Arak* (MS. p. 18). Well known Javanese riddle concerning the progression of inebriation.
13. *Ada-Adanipun para Déwa, Ratu, lan Satriya* (MS. pp. 18–25). Specific *suluk* lyrics for specific wayang purwa characters.
14. *Cangkrimanipun Éndhang Campurawati dhateng Bambang Wijanarka* (MS. pp. 25–26). Excerpted passage from the wayang purwa lakon *Thothong Borong:* riddle and its solution.
15. *Candraning Nagara* (MS. p. 26). Cryptic descriptions of (mostly) Javanese cities and realms.
16. *Candraning Redi* (MS. p. 26). Cryptic descriptions of Javanese mountains.
17. *Candraning Semar, Tembilung, tuwin Pétruk* (MS. pp. 26–27). Cryptic descriptions of wayang purwa *punakawan*.
18. *Jejeranipun Raton ing Ringgit Gedhog* (MS. pp. 27–30). Text of the opening scene of a wayang gedhog performance, including *janturan*.
19. *Jejuluk saha Garjita Watakipun para Ratu Gedhog* (MS. pp. 30–34). Notes on the names and characters of wayang gedhog kings, princes, and patih.
20. *Cakapan Suluk* (MS. p. 34). *Suluk* lyrics.

RP 243 28 (791.53 Yas h) Reel 16-40/7

Hal Wayang
Author: Yasawidagda (Jasawidakda) & Radya Pustaka staff
Composed: Surakarta, [early-mid 20th c.]
Inscribed: Surakarta, [early-mid 20th c.]
i, 19 pp.; 21 x 16.5 cm.

Wayang

Short introductory text on Javanese wayang performance: lore, history, etc. Composed in Malay (Indonesian) and inscribed in Latin script. Lined notebook paper.

RP 244 27 (791.53 Wan w) Reel 16-39/20

Wandaning Ringgit Wacucal; Wanda Kaprinci Wontenipun
Author: R.Ng. Karyarujita (1867–196?) and Prajatani; Demang Redisuta and Ki Lebdacarita
Composed: Surakarta, 1902 & 1912
Inscribed: Surakarta, 1906 & 1912
i, 31 pp.; 20.5 x 16 cm.

Wayang

Treatise on *wanda* (roughly "forms" and/or "moods") of wayang purwa puppets. Prose. In two parts. Part one (MS. pp. 1–23) was written in installments by Karyarujita and his uncle, Prajatani, in June 1906. Hand appears to be that of Karyarujita: cursive Surakarta script. Part two (MS. pp. 25–31) was composed by the Karaton Surakarta dhalangs, Redisuta and Lebdacarita, and is dated 24 August 1912. Script is one associated with the court of Pakubuwana X (r. 1893–1939).

RP 245 295 A (745.33 Pri p I) Reel 16-40/8

Princènipun Corèkaning Ringgit Wacucal: Sranduning Ringgit Purwa = Kawontenanipun Srandu Ringgit Purwa
Author: Anonymous

Composed: Surakarta, [ca. 1932]
Inscribed: Surakarta [mid 20th c.]
Vol. I of 2: 60 pp.: illustrations; 34 x 22 cm.

Wayang puppets

Javanese wayang: manual for the carving of wayang purwa puppets. Illustrated catalogue of characteristic details of wayang purwa puppets. MS is a copy of the Karaton Surakarta manuscript KS 409A.

Inscribed in pencil on lined notebook paper.

RP 246 295 B (791.53 Pri p) Reel 16-40/8

Princènipun Corèkaning Ringgit Gedhog: Sranduning Ringgit Gedhog = Kawontenanipun Srandu Ringgit Gedhog

Author: Anonymous
Composed: Surakarta, [1932]
Inscribed: Surakarta [mid 20th c.]
Vol. II of 2: i, 76 pp.: illustrations; 33.3 x 21.5 cm.

Wayang puppets

Javanese wayang: manual for the carving of wayang gedhog (Panji cycle) puppets. Illustrated catalogue of the characteristic details of wayang gedhog puppets from three Karaton Surakarta *kothak*: (1) Kyai Déwa Katong, (2) Kyai Sriwibawa, (3) Kyai Buntit. Present manuscript appears to be a copy of the Karaton Surakarta MS. KS 409.

Inscribed in pencil on lined notebook paper.

RP 247 250 (791.53 Pak p) Reel 16-40/11; R 212/2

Pakem Padhalangan Ringgit Purwa

Author: Anonymous
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta [mid-late 19th c.]
i, 482 pp.; 33.5 x 21.5 cm.

Wayang purwa: Pakem

Javanese wayang: extensive prose epitomes of 43 *lakon* from the purwa cycle. The epitomes include some dhalang narration (*janturan*) and character dialogue (*ginem*). See below for listing of *lakon*.

Small Karaton Surakarta Kadipatèn script. MS. paper is very brittle with a number of leaves torn and some in fragments.

MS. pp. 30–31 reshot on reel 212, item 2.

1. *Lampahan Angruna-Angruni* (MS. pp. 1–6).
2. *Lampahan Mikukuhan* (MS. pp. 6–11).
3. *Lampahan Bagawan Resipati* (MS. pp. 11–18).
4. *Lampahan Watugunung* (MS. pp. 11–24).
5. *Lampahan Wisnupati* (MS. pp. 24–29).
6. *Lampahan Prabu Amintaya* (MS. pp. 29–36).
7. *Lampahan Naga Atmala* (MS. pp. 36–41).
8. *Lampahan Sri Sadana* (MS. pp. 41–46).
9. *Lampahan Parikenan* (MS. pp. 46–53).
10. *Lampahan Bambang Sakutrem* (MS. pp. 53–58).
11. *Lampahan Bambang Sakri* (MS. pp. 58–69).
12. *Lampahan Bagawan Palasara* (MS. pp. 69–84).
13. *Lampahan Wahmuka-Arimuka* (MS. pp. 84–92).
14. *Lampahan Kilat Buwana* (MS. pp. 92–98).
15. *Lampahan Narasoma* (MS. pp. 98–110).
16. *Lampahan Basudéwa Rabi* (MS. pp. 110–18).
17. *Lampahan Gondamana Sakit* (MS. pp. 118–24).
18. *Lampahan Rabinipun Harya Prabu* (MS. pp. 124–32).
19. *Lampahan Gorawongsa = Basudéwa Grogol* (MS. pp. 132–51).
20. *Lampahan Bima Bungkus* (MS. pp. 151–73).
21. *Lampahan Pandhu Papa* (MS. pp. 173–80).
22. *Lampahan Pandhawa Laré = Lisah Tala* (MS. pp. 180-88).
23. *Lampahan Bambang Kumbayana* (MS. pp. 188–94).
24. *Lampahan Obong-Obongan Pasanggrahan Balé Segala* (MS. pp. 194–208).
25. *Lampahan Jagal Bilawa* (MS. pp. 208–26).
26. *Lampahan Babat Wanamarta* (MS. pp. 226–39).
27. *Lampahan Kongsa Pragaka* (MS. pp. 239–58).
28. *Lampahan Semar Jantur = Kartawiyoga* (MS. pp. 258–72).
29. *Lampahan Jaladara Rabi* (MS. pp. 272–93).

30. *Lampahan Alap-Alapan Surtikanthi* (MS. pp. 293–308).
31. *Lampahan Calkuthana* (MS. pp. 308–19).
32. *Lampahan Suyuddhana Rabi* (MS. pp. 319–28).
33. *Lampahan Jayadratha Rabi* (MS. pp. 328–38).
34. *Lampahan Pandhawa Dulit tuwin Bondhan Puspajandhu* (MS. pp. 338–48).
35. *Lampahan Gondamana* (MS. pp. 348–69).
36. *Lampahan Kresna Sekar* (MS. pp. 369–406).
37. *Lampahan Alap-Alapan Secaboma* (MS. pp. 406–16).
38. *Lampahan Kuntul Wilanten* (MS. pp. 416–21).
39. *Lampahan Partakrama* (MS. pp. 421–37).
40. *Lampahan Gathutkaca Lahir* (MS. pp. 437–46).
41. *Lampahan Setija* (MS. pp. 446–65).
42. *Lampahan Bangun Taman Mahérakaca* (MS. pp. 465–78).
43. *Lampahan Badhèr Bang* (MS. pp. 478–82).

RP 248.0 247 (791.53 Pak p) Reel 119/2; R 211/6

Pakem Ringgit Purwa
Author: Anonymous
Composed: [Surakarta, mid-late 19th c.]
Inscribed: Surakarta [mid 19th-early 20th c.]
i, 93 pp.; 38.5 x 27.5 cm.

Compilation

Javanese wayang: compilation of six texts.

MS inscribed in a number of hands, over a number of years from the mid nineteenth through the early twentieth century. MS formerly belonged to R.Ng. Jagasudira. For more on Jagasudira, see notes to RP 226.0.

The ink is extremely faded, making large portions of the text nearly illegible (most notably MS. pp. 41–78).

Dluwang gendhong ("Panaraga" bark paper). Most of the volume's pages are blank.

Tooled leather binding.

Complete MS reshot on reel 211, item 6.

RP 248.1 246 (791.53 Pak p) Reel 119/2; R 211/6

Pakem Ringgit Purwa
Author: Anonymous
Composed: [Surakarta, mid 19th c.]
Inscribed: Surakarta [mid 19th c.]
MS. pp. 1–33; 38.5 x 27.5 cm.

Wayang purwa: Pakem

Javanese wayang: concise prose epitomes of 11 *lakon* from the purwa cycle.

1. *Lampahan Kresna Kembang* (MS. pp. 1–5).
2. *Lampahan Sayembara Setyaki* (MS. pp. 5–9)
3. *Lampahan Érangbaya = Jayasengara* (MS. pp. 9–14)
4. *Lampahan Retnasengara* (MS. pp. 14–17)
5. *Lampahan Gugahan Parta* (MS. pp. 17–19)
6. *Lampahan Sumong* (MS. pp. 19–21)
7. *Lampahan Kresna Gugah* (MS. pp. 21–25)
8. *Lampahan Partadéwa = Arjuna Wiwaha* (MS. pp. 25–26)
9. *Lampahan Gajah Putih Srati Condramurcita* (MS. pp. 26–28)
10. *Lampahan Déwakasimpar* (MS. pp. 29–31)
11. *Lampahan Wilugongga* (incomplete) (MS. p. 32).

RP 248.2 246 (791.53 Pak p) Reel 119/2; R 211/6

Serat Nitibaya
Author: Anonymous
Composed: Surakarta, 1875
Inscribed: Surakarta, 1875
MS. pp. 34–39; 38.5 x 27.5 cm.

Piwulang: ethics and comportment

Didactic moralistic poem outlining the pitfalls to be avoided in life. Poem opens in Dhangdhanggula: "Purwaning srat kinarya mamanis." Poem breaks off abruptly.
This version, or copy, of the poem was written on the commission of the Surakarta noblewoman, Bendara Gusti Radèn Ayu Singasari, and is dated 3 Besar Alip 1803 (11 January 1875), *sengkala,* "siking [3] sirna [0] naga [8] narpati [1]."

RP 248.3 246 (791.53 Pak p) Reel 119/2; R 211/6

[Serat Manikmaya salajengipun dumugi Lalampahanipun Radèn Danéswara]
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [late 19th c.]
MS. pp. 41–74; 38.5 x 27.5 cm.

Javanese history: purwa to madya

A history of Java in macapat verse from the time the gods reigned on earth to the time of Prabu Ajisaka, king of the ancient realm of Medhangkamulan. Poem opens in Durma: "Iku ingkang dadi sakathahing arga, kang ana tanah Jawi, saking Jamudipa."

RP 248.4 246 (791.53 Pak p) Reel 119/2; R 211/6

Serat Karaga Jawi = [Serat Babad Tanah Jawi: Pajajaran dumugi Majapahit]
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [late 19th c.]
MS. pp. 75–78; 38.5 x 27.5 cm.

Javanese history: Pajajaran to Majapahit

A history of Java in macapat verse. Fragments. This portion of the MS is almost totally illegible owing to the faded ink.

RP 248.5 246 (791.53 Pak p) Reel 119/2; R 211/6

Lampahan Ringgit Purwa Asmaradahana
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [early 20th c.]
MS. pp. 79-88; 38.5 x 27.5 cm.

Wayang purwa: pakem

Prose epitome of the wayang purwa lakon *Asmaradahana.*

RP 248.6 246 (791.53 Pak p) Reel 119/2; R 211/6

Lampahan Ringgit Purwa Sudhamala
Author: G.P.H. Hadiwijaya (1888–ca. 1977) and R.T. Ronggawarsita (1867–196?)
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [early 20th c.]
MS. pp. 89–93; 38.5 x 27.5 cm.

Wayang purwa: pakem

Prose epitome of the wayang purwa lakon *Sudhamala,* with directions for gamelan accompaniment. Play text composed by G.P.H. Hadiwijaya (son of Pakubuwana X and head of the Radya Pustaka) and R.T. Ronggawarsita.

RP 249 247 (791.543 Pak p) Reel 119/3; R 212/37

Pakem Ringgit Purwa Ongka 137
Author: Anonymous
Composed: [Surakarta, 19th c.]
Inscribed: Surakarta, [19th c.]
iv, 243 pp.; 38 x 27 cm.

Wayang purwa: Pakem

Javanese wayang: concise prose epitomes of 44 *lakon* from the purwa cycle. Beginning and end of MS missing Volume is provided with a table of contents.

MS inscribed on *dluwang gendhong* ("Panaraga" bark paper). Opening pages of the volume are very dark and water damaged. In 2010 the MS was in extremely deteriorated condition: suffering from an active insect infestation, the pages had become completely sealed together rendering the volume unreadable.

MS. pp. 109–10 were reshot on reel 212, item 37.

1. [*Lampahan ???*] (MS. pp. ii–1)
2. *Lampahan Sembadra Édan* (MS. pp. 1–5)
3. *Lampahan Sembadra Larung* (MS. pp. 5–11)
4. *Lampahan Arjuna Terus* (MS. pp. 11–14)
5. *Lampahan Sukma Ngembaraning Sembadra* (MS. pp. 14–21)
6. *Lampahan Peksi Ganarata* (MS. pp. 21–26)
7. *Lampahan Werkudara Dados Gajah* (MS. pp. 26–31)
8. *Lampahan Cèkèl Éndralaya* (MS. pp. 31–40)

9. *Lampahan Manonbawa* (MS. pp. 40–48)
10. *Lampahan Swarga Bandhang* (MS. pp. 48–55)
11. *Lampahan Bambang Kembar* (MS. pp. 55–60)
12. *Lampahan Bambang Danuasmara* (MS. pp. 60–64)
13. *Lampahan Palgunadi* (MS. pp. 64–69)
14. *Lampahan Bima Suci* (MS. pp. 69–79)
15. *Lampahan Loncongan* (MS. pp. 79–87)
16. *Lampahan Yuyutsuh* (MS. pp. 87–93)
17. *Lampahan Samba Rajah* (MS. pp. 93–102)
18. *Lampahan Werkudara Dipun-Lamar* (MS. pp. 102–09)
19. *Lampahan Sunggèn Wilmuka* (MS. pp. 109–15)
20. *Lampahan Lobaningrat* (MS. pp. 115–22)
21. *Lampahan Hanggamaya* (MS. pp. 122–26)
22. *Lampahan Brajadenta Balik* (MS. pp. 130–34)
23. *Lampahan Tapel Séwu* (MS. pp. 188–94)
24. *Lampahan Dèwakusuma* (MS. pp. 134–41)
25. *Lampahan Wader Abrit* (MS. pp. 141–45)
26. *Lampahan Cèkèl Udaratih* (MS. pp. 145–49)
27. *Lampahan Sunggèn Gathutkaca* (MS. pp. 149–58)
28. *Lampahan Sugata* (MS. pp. 158–67)
29. *Lampahan Tuguwisésa* (MS. pp. 167–78)
30. *Lampahan Lambangkara* (MS. pp. 178–82)
31. *Lampahan Semar Minta Bagus* (MS. pp. 182–85)
32. *Lampahan Retnasengara* (MS. pp. 185–91)
33. *Lampahan Prabu Pathakal* (MS. pp. 191–94)
34. *Lampahan Jayamurcita* (MS. pp. 194–99)
35. *Lampahan Karna Wisuda* (MS. pp. 199–203)
36. *Lampahan Bambang Supena* (MS. pp. 203–07)
37. *Lampahan Pandhawa Gupak* (MS. pp. 207–14)
38. *Lampahan Gugahan Kresna* (MS. pp. 214–18)
39. *Lampahan Srikandhi Maguru Manah* (MS. pp. 218–24)
40. *Lampahan Kresna Malangdéwa* (MS. pp. 224–28)
41. *Lampahan Bambang Sinom Prajongga* (MS. pp. 228–31)
42. *Lampahan Murcalana* (MS. pp. 231–38)
43. *Lampahan Rondhawidada* (MS. p. 238)
44. *Lampahan Udanagara* (fragment)

RP 250 248 (791.53 Pak p) Reels 119/4 – 120/1

Pakem Ringgit Purwa

Author: Anonymous
Composed: [Surakarta], prior to 1845
Inscribed: Surakarta, prior to 1845
iii, 631 pp.; 37.5 x 23.5 cm.

Wayang purwa: Pakem

Javanese wayang: prose epitomes of 60 *lakon* from the purwa cycle. On MS. pp. iii and 631 are appended notes, in another very unpracticed hand, that mention "Kangjeng Gusti" and P.H. Mayor Nataningrat. The notes are dated 10 & 28 Sura Jimawal 1773 (19 January and 6 February 1845). The end note concerns the loss by a palace musician of seven *saron* keys.

Cursive Surakarta script.
Watermark: J. KOOL & COMP.
Leather binding.

1. *Lampahan Peksi Dèwata* (MS. pp. 1–24).
2. *Lampahan Gambiranom* (MS. pp. 24–43).
3. *Lampahan Semar Mantu* (MS. pp. 43–55).
4. *Lampahan Bambang Sitijaya* (MS. pp. 55–70).
5. *Lampahan Wongsatama Maling* (MS. pp. 70–79).
6. *Lampahan Thong-Thong Barong* (MS. pp. 79–92).
7. *Lampahan Manon Manonton* (MS. pp. 92–98).
8. *Lampahan Mayat Miring* (MS. pp. 98–102).
9. *Lampahan Srikandhi Mandung* (MS. pp. 102–11).
10. *Lampahan Danasalira* (MS. pp. 111–22).
11. *Lampahan Lesmana Buru Bojoné Bambang* (MS. pp. 122–30).
12. *Lampahan Calunthung* (MS. pp. 130–41).
13. *Lampahan Carapang Sasampuning Bratayuda* (MS. pp. 141–52).
14. *Lampahan Parikesit* (MS. pp. 152–61).
15. *Lampahan Yudayana* (MS. pp. 161–68).
16. *Lampahan Prabu Wahana* (MS. pp. 168–72).

17. *Lampahan Mayangkara* (MS. pp. 172–76).
18. *Lampahan Bandung Bandawasa* (MS. pp. 176–86).
19. *Lampahan Bandung Sambetipun* (MS. pp. 186–92).
20. *Lampahan Jayasaloba (Carangan)* (MS. pp. 192–97).
21. *Lampahan Duradresana Lalarasé Semarasupi* (MS. pp. 197–201).
22. *Lampahan Bondhaloba* (MS. pp. 201–04).
23. *Lampahan Bima Bungkus* (MS. pp. 204–06).
24. *Lampahan Lahiripun Pandhu* (MS. pp. 206–09).
25. *Lampahan Lahiripun Dasamuka* (MS. pp. 209–14).
26. *Lampahan Dasamuka Tapa Turu* (MS. pp. 214–18).
27. *Lampahan Lahiripun Indrajid* (MS. pp. 218–20).
28. *Lampahan Lokapala* (MS. pp. 220–23).
29. *Lampahan Arjunasasrabau* (MS. pp. 223–28).
30. *Lampahan Bambang Sumantri* (MS. pp. 228–32).
31. *Lampahan Sugriwa Subali* (MS. pp. 232–43).
32. *Lampahan Singa Nglembarawati* (MS. pp. 243–60).
33. *Lampahan Wilungganga* (MS. pp. 260–66).
34. *Lampahan Tunjung Pethak* (MS. pp. 266–77).
35. *Lampahan Gambar Sejati* (MS. pp. 277–85).
36. *Lampahan Bambang Déwakasimpar* (MS. pp. 285–99).
37. *Lampahan Sukma Nyalawadi* (MS. pp. 299–310).
38. *Lampahan Samba Rabi* (MS. pp. 310–23).
39. *Lampahan Bambang Danuasmara Rabi* (MS. pp. 223–34).
40. *Lampahan Sekar Tajulintangan* (MS. pp. 234–46).
41. *Lampahan Ontaséna Rabi* (MS. pp. 346–59).
42. *Lampahan Wilmuka Rabi* (MS. pp. 359–70).
43. *Lampahan Partajumena* (MS. pp. 370–83).
44. *Lampahan Wisatha Rabi* (MS. pp. 383–403).
45. *Lampahan Sumitra Rabi* (MS. pp. 403–16).
46. *Lampahan Sancaka Rabi* (MS. pp. 416–37).
47. *Lampahan Ontareja Rabi* (MS. pp. 437–53).
48. *Lampahan Pancakumara Rabi* (MS. pp. 453–69).
49. *Lampahan Sayembara Dewi Mahéndra* (MS. pp. 469–93).
50. *Lampahan Sayembara Dewi Gondawati* (MS. pp. 493–520).
51. *Lampahan Sayembara Tala Pethak* (MS. pp. 520–40).
52. *Lampahan Drusthajumena Rabi* (MS. pp. 540–52).
53. *Lampahan Poncaditya Rabi* (MS. pp. 552–66).
54. *Lampahan Rukma Ical* (MS. pp. 566–77).
55. *Lampahan Ugraséna Tapa* (MS. pp. 577–88).
56. *Lampahan Leksmana Mandrakumara Rabi* (MS. pp. 588–95).
57. *Lampahan Ada-Ada Bimasuci* (MS. pp. 595–609).
58. *Lampahan Pandhawa Ka-Obong* (MS. pp. 609–16).
59. *Lampahan Sembadra Larung* (MS. pp. 616–24).
60. *Lampahan Secaboma* (MS. pp. 624–31).

RP 250B **Uncat. D 48 (791.53 Pak)** **Reel 175/2; R222/4**

Pakem Ringgit Purwa

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [mid 19th c.]
iii, 540, 2 pp.; 38.7 x 26.5 cm.

Wayang purwa: Pakem

Javanese wayang: prose epitomes of 102 lakon (originally 106 lakon) from the purwa cycle. Beginning and end of MS missing. Volume is provided with a partial table of contents.

MS formerly belonged to K.P.H. Kusumadilaga (son of K.G.P.H. Mangkubumi and grandson of I.S.K.S. Pakubuwana III). Kusumadilaga was the doyen of the wayang world in mid-late ninteenth-century Surakarta. He authored several well-known macapat verse renditions of wayang lakon along with the famous *Serat Sastramiruda*, his authoritative teatise on wayang history and lore. On Kusumadilaga, see Poerbatjaraka, *Kapustakan Djawi*, p. 156.

Surakarta script characteristic of the mid nineteenth century. Inscribed on *dluwang gendhong* ("Panaraga" bark paper).

Manuscript is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. double-page numbered, 11–280; no p.# 33, no p.# 77.

1–5. Missing
6. *Lampahan Palasara*
7. *Lampahan Dipayana*
8. *Lampahan Narasoma*
9. *Lampahan Gorawongsa*
10. *Lampahan Kongsa*
11. *Lampahan Semar Jantur*
12. *Lampahan Kakrasana Rabi*
13. *Lampahan Karna Rabi*
14. *Lampahan Suyudana Rabi*
15. *Lampahan Jayadratha Rabi*
16. *Lampahan Pandhu Papa*
17. *Lampahan Kumbayana*
18. *Lampahan Obong Balé Segala-Gala*
19. *Lampahan Jagal Abilawa*
20. *Lampahan Narayana Dadya Ratu*
21. *Lampahan Kresna Sekar*
22. *Lampahan Ngamarta Rabi*
23. *Lampahan Alap-Alapan Secaboma*
24. *Lampahan Bondhan Peksa Jandhu*
25. *Lampahan Pracona*
26. *Lampahan Parta Krama*
27. *Lampahan Sayembara Pejahipun Gondamana*
28. *Lampahan Bomantara*
29. *Lampahan Boma Rabi*
30. *Lampahan Somba Ngengleng*
31. *Lampahan Bomantaka*
32. *Lampahan Kandhihawa*
33. *Lampahan Mintaraga*
34. *Lampahan Ganjaran*
35. *Lampahan Hyang Narada Balik*
36. *Lampahan Wilungongga*
37. *Lampahan Bambang Wisageni*
38. *Lampahan Bungkukan*
39. *Lampahan Mupuni*
40. *Lampahan Poncawala Lahir*
41. *Lampahan Ongkawijaya Lahir*
42. *Lampahan Irawan Lahir*
43. *Lampahan Senggotho*
44. *Lampahan Irawan Maling*
45. *Lampahan Gambiranom Ongkawijaya*
46. *Lampahan Irawan Maling Titisari*
47. *Lampahan Jaganala*
48. *Lampahan Irawan Rabi*
49. *Lampahan Pergiwa*
50. *Lampahan Poncawala Kelarung*
51. *Lampahan Gathutkaca Sakit*
52. *Lampahan Gathutkaca Rabi Limbuk*
53. *Lampahan Gathutkaca Impi Rabi*
54. *Lampahan Purbanagara*
55. *Lampahan Ontoreja Kasurupan*
56. *Lampahan Yudhisthira Sakit*
57. *Lampahan Arjuna Blongsong*
58. *Lampahan Kuntul Winalanten*
59. *Lampahan Kresna Denawa*
60. *Lampahan Ramaperasu*
61. *Lampahan Kunti Borèng*
62. *Lampahan Gondawardaya*
63. *Lampahan Kecubung*
64. *Lampahan Sembadra Édan*
65. *Lampahan Pandhan Surat*
66. *Lampahan Sembadra Larung*
67. *Lampahan Arjuna Terus*
68. *Lampahan Sembadra Dados Jaler*
69. *Lampahan Semar Dados Ratu*
70. *Lampahan Sukma Ngembaraning Sumbadra*
71. *Lampahan Peksi Nagata*
72. *Lampahan Werkudara Dados Gajah*
73. *Lampahan Cèkèl Éndralaya*
74. *Lampahan Manonbawa*
75. *Lampahan Surga Bandhang*
76. *Lampahan Bambang Kembar*
77. *Lampahan Bambang Danuasmara*
78. *Lampahan Palgunadi*
79. *Lampahan Bimasuci*
80. *Lampahan Loncongan*
81. *Lampahan Yuyutsuh*
82. *Lampahan Somba Rajah*
83. *Lampahan Sridenta*
84. *Lampahan Werkudara Dipun-Lamar*
85. *Lampahan Padéwan*
86. *Lampahan Susunggèn Wilmuka*
87. *Lampahan Lobaningrat*
88. *Lampahan Onggamaya*
89. *Lampahan Brajadenta Balik*
90. *Lampahan Tapel Séwu*
91. *Lampahan Déwakusuma*
92. *Lampahan Wader Abrit*
93. *Lampahan Cèkèl Udaratih*
94. *Lampahan Susunggèn Gathutkaca*

95. *Lampahan Sugata*
96. *Lampahan Tuguwisésa Gilingwesi*
97. *Lampahan Lambangkara*
98. *Lampahan Semar Minta Bagus*
99. *Lampahan Retna Sengaja*
100. *Lampahan Prabu Pathakol*
101. *Lampahan Jayamurcita*
102. *Lampahan Karna Wisuda*
103. *Lampahan Bambang Supena*
104. *Lampahan Pandhawa Gupak*
105. *Lampahan Kresna Gugah*
106. *Lampahan Srikandhi Maguru Manah*

RP 250C **Uncat. D 49 (791.5 Pak p; kotak 24)** **Reel 175/3**

Pakem Ringgit Purwa

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [late 19th c.]
iv, 197, 17 pp.; 33.5 x 21 cm.

Wayang purwa: Pakem

Javanese wayang: concise prose epitomes of 103 lakon from the purwa cycle together with two other texts. Volume is provided with a table of contents.

Small Surakarta cursive script characteristic of the late nineteenth century.

MS. leaves numbered: I: 1–197; II: 69–96.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

I. ***Pakem Ringgit Purwa*** (MS. I: 1–192)

1. *Lampahan Lintang Trenggana* (MS. p. 1)
2. *Lampahan Bambang Maduseti* (MS. pp. 2–3)
3. *Lampahan Bambang Karna Wisudha* (MS. pp. 4–5)
4. *Lampahan Danumaya* (MS. pp. 6–8)
5. *Lampahan Pandhu Papa* (MS. pp. 9–10)
6. *Lampahan Gorawongsa* (MS. pp. 11–12)
7. *Lampahan Lahiripun Kongsa* (MS. pp. 13–15)
8. *Lampahan Babadipun Wanamarta* (MS. pp. 16–17)
9. *Lampahan Jumenengnya Ratu Puntadéwa* (MS. pp. 18–19)
10. *Lampahan Lahiré Setyaki* (MS. pp. 20–21)
11. *Lampahan Kridhakresna* (MS. pp. 22–24)
12. *Lampahan Pandhawa Gubah* (MS. pp. 25–26)
13. *Lampahan Bimasuci* (MS. pp. 27–28)
14. *Lampahan Jayakusuma* (MS. pp. 28–29)
15. *Lampahan Bambang Pamegat Tresna* (MS. pp. 30–32)
16. *Lampahan Begawan Sidhikara* (MS. pp. 33–35)
17. *Lampahan Adegnya Prabu Kurupati* (MS. pp. 36–37)
18. *Lampahan Rabiné Radèn Kertawirya* (MS. pp. 38–39)
19. *Lampahan Lahiripun Arjunasasra* (MS. p. 40)
20. *Lampahan Semantri Ngèngér* (MS. pp. 41–44)
21. *Lampahan Pejahé Patih Suwonda* (MS. pp. 45–47)
22. *Lampahan Gondawati* (MS. pp. 48–49)
23. *Lampahan Bambang Danaselira* (MS. pp. 50–51)
24. *Lampahan Kumalaseti* (MS. pp. 52–54)
25. *Lampahan Surga Bandhang* (MS. pp. 55–56)
26. *Lampahan Érangbaya* (MS. pp. 57–58)
27. *Lampahan Kandhihawa* (MS. pp. 59–60)
28. *Lampahan Mintaraga* (MS. pp. 61–62)
29. *Lampahan Gendrèh Kamasan kaping II* (MS. pp. 63–64)
30. *Lampahan Irawan Maling* (MS. pp. 65–67)
31. *Lampahan Abimanyu Géndhong* (MS. pp. 68–69)
32. *Lampahan Dursasana Mérong* (MS. p. 70)
33. *Lampahan Bambang Abiyasa* (MS. pp. 71–73)
34. *Lampahan Sri Pamukas* (MS. pp. 74–75)
35. *Lampahan Rondha Widada* (MS. p. 76)
36. *Lampahan Danaraja* (MS. pp. 77–78)
37. *Lampahan Anjali-Retna* (MS. pp. 79–80)
38. *Lampahan Partadéwa* (MS. p. 81)
39. *Lampahan Kisawasidhi* (MS. pp. 82–83)
40. *Lampahan Poncawala Rabi* (MS. pp. 84–85)
41. *Lampahan Sayembara Yasarata* (MS. pp. 86–87)
42. *Lampahan Srimulih* (MS. p. 88)
43. *Lampahan Lobaningrat* (MS. p. 89–90)
44. *Lampahan Murcalana* (MS. pp. 91–92)
45. *Lampahan Mustakawèni* (MS. p. 93)
46. *Lampahan Aribawa* (MS. pp. 94–95)

47. *Lampahan Lahiré Wisanggeni* (MS. p. 96)
48. *Lampahan Kresna Kembang* (MS. pp. 97–99)
49. *Lampahan Parta Krama* (MS. pp. 100–01)
50. *Lampahan Pracona* (MS. p. 102)
51. *Lampahan Citranggada* (MS. p. 103)
52. *Lampahan Cocogan* (MS. pp. 104–05)
53. *Lampahan Palgunadi* (MS. pp. 106–07)
54. *Lampahan Bambang Kawa* (MS. pp. 108–09)
55. *Lampahan Kuntul Wina[la]nten* (MS. p. 110)
56. *Lampahan Pergiwa* (MS. p. 111)
57. *Lampahan Gambiranom* (MS. pp. 112–13)
58. *Lampahan Irawan Rabi* (MS. pp. 114–15)
59. *Lampahan Duraweca* (MS. p. 116)
60. *Lampahan Lambangkara* (MS. p. 117)
61. *Lampahan Turongga Jati* (MS. p. 118)
62. *Lampahan Ramaperasu* (MS. pp. 119–20)
63. *Lampahan Pendhawa Tani* (MS. p. 121)
64. *Lampahan Darma Seti* (MS. p. 122)
65. *Lampahan Udhuné Ders[ila]awati* (MS. pp. 123–24)
66 *Lampahan Sukma Nglembara* (MS. p. 125)
67. *Lampahan Suryakencana* (MS. pp. 126–27)
68. *Lampahan Loropan* (MS. p. 128)
69. *Lampahan Kilat Buwana* (MS. pp. 129–30)
70. *Lampahan Manonbawa* (MS. p. 131)
71. *Lampahan Kumalaseti* (MS. p. 132)
72. *Lampahan Jabelan Pringgandani* (MS. pp. 133–34)
73. *Lampahan Jatiwasésa* (MS. p. 135)
74. *Lampahan Sayembara Madukara* (MS. p. 136)
75. *Lampahan Kanumayasa* (MS. pp. 137–38)
76. *Lampahan Lahiré Palasara* (MS. p. 139)
77. *Lampahan Palasara Rabi* (MS. pp. 140–41)
78. *Lampahan Déwabrata Rabi* (MS. pp. 142–43)
79. *Lampahan Lahirnya Pandhu* (MS. p. 144)
80. *Lampahan Narasoma* (MS. pp. 145–47)
81. *Lampahan Gorawongsa* (MS. pp. 148–49)
82. *Lampahan Bima Bungkus* (MS. p. 150)
83. *Lampahan Pandu Papa* (MS. pp. 151–52)
84. *Lampahan Balé Segala-gala* (MS. pp. 153–55)
85. *Lampahan Jagal Abilawa* (MS. pp. 156–57)
86. *Lampahan Kongsa Adu-Adu* (MS. p. 158)
87. *Lampahan Semar Jantur* (MS. pp. 159–61)
88. *Lampahan Jaladara Rabi* (MS. pp. 162–63)
89. *Lampahan Suryaputra Rabi* (MS. 164–65)
90. *Lampahan Clekuthana* (MS. pp. 166–67)
91. *Lampahan Suyudana Rabi* (MS. p. 168)
92. *Lampahan Jayadratha Rabi* (MS. pp. 169–70)
93. *Lampahan Kumbayana* (MS. pp. 171–72)
94. *Lampahan Pandhawa Dulit* (MS. pp. 173–75)
95. *Lampahan Gondamana Sayembara* (MS. p. 176)
96. *Lampahan Kresnabujongga* (MS. pp. 177–78)
97. *Lampahan Begawan Respati* (MS. pp. 179–80)
98. *Lampahan Watugunung* (MS. pp. 181–83)
99. *Lampahan Bremana Bremani* (MS. pp. 184–85)
100. *Lampahan Bambang Parikenan* (MS. p. 186)
101. *Lampahan Mikukuhan* (MS. 187–90)
102. *Lampahan Angruna Angruni* (MS. p. 191)
103. *Lampahan Srimapunggung* (MS. p. 192)

II. **[*Kawruh Padhalangan*]** (MS. I: 194–96)

Notes on wayang performance: *suluk* lyrics, list of gendhing appropriate for the different musical modes (*pathet*) used in wayang performance, concise notes on metaphysical and philosophical teachings (*wejangan*) for wayang performance.

III. ***Lampahan Peksidéwata*** (MS. II: 69–96)

Prose epitome of the wayang purwa lakon *Peksidéwata*. Text includes the dialogue between Kresna and Peksidéwata.

RP 250D Uncat. D 50 (--) Reel 175/4 (missing)

Pakem Ringgit Purwa

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [early 20th c.]
iv, 295 pp.; 21 x 16.3 cm.

Wayang purwa: Pakem

Javanese wayang: concise prose epitomes of 57 play texts (*lakon*) from the purwa cycle. Volume is provided with a table of contents.

MS. leaves numbered 1–391; no p.#s 124–223; p.#s 234–35 x 2.

Surakarta cursive script in a style similar to that used in the court of Pakubuwana X in the early twentieth century.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

Volume was missing from the Radya Pustaka library in 2011.

1. *Lampahan Bomantara* (MS. pp. 1–4)
2. *Lampahan Boma Rabi* (MS. pp. 4–6)
3. *Lampahan Bomantaka* (MS. pp. 7–9)
4. *Lampahan Ganjaran* (MS. pp. 10–12)
5. *Lampahan Narada Balik* (MS. pp. 13–17)
6. *Lampahan Wilugongga* (MS. pp. 18–24)
7. *Lampahan Wisanggeni* (MS. pp. 25–27)
8. *Lampahan Bongkokan* (MS. pp. 28–30)
9. *Lampahan Impuni* (MS. pp. 31–33)
10. *Lampahan Poncawala Lahir* (MS. pp. 34–35)
11. *Lampahan Lahiripun Ongkawijaya* (MS. pp. 36–38)
12. *Lampahan Lahiripun Irawan* (MS. pp. 39–41)
13. *Lampahan Senggotho* (MS. pp. 42–43)
14. *Lampahan Jaganala* (MS. pp. 44–46)
15. *Lampahan Poncawala Kelarung* (MS. pp. 47–49)
16. *Lampahan Gathutkaca Sakit* (MS. pp. 50–56)
17. *Lampahan Gathutkaca Rabi Limbuk* (MS. pp. 57–59)
18. *Lampahan Gathutkaca Ngimpi Rabi* (MS. p. 60)
19. *Lampahan Sekar Purbanagara* (MS. p. 61–63)
20. *Lampahan Ontareja Kasurupan* (MS. pp. 64–66)
21. *Lampahan Yudhisthira Sakit* (MS. pp. 67–69)
22. *Lampahan Arjuna Blongsong* (MS. pp. 70–74)
23. *Lampahan Kresna Denawa* (MS. pp. 75–78)
24. *Lampahan Sumbadra Édan* (MS. pp. 79–80)
25. *Lampahan Pandhan Surat* (MS. pp. 81–84)
26. *Lampahan Arjuna Terus* (MS. pp. 85–89)
27. *Lampahan Semar Dados Ratu* (MS. pp. 90–94)
28. *Lampahan Peksi Ganarata* (MS. pp. 95–100)
29. *Lampahan Werkudara Dados Gajah* (MS. pp. 101–06)
30. *Lampahan Cèkèl Éndralaya* (MS. pp. 107–18)
31. *Lampahan Manonbawa* (MS. pp. 119–23)
32. *Lampahan Bambang Kembar* (MS. pp. 229–33)
33. *Lampahan Bimasuci* (MS. pp. 234–44)
34. *Lampahan Loncongan* (MS. pp. 245–53)
35 *Lampahan Yuyutsuh* (MS. pp. 254–60)
36. *Lampahan Somba Rajah* (MS. pp. 261–65)
37. *Lampahan Sridenta* (MS. pp. 266–70)
38. *Lampahan Werkudara Dipun-Lamar* (MS. pp. 271–75)
39. *Lampahan Padéwan* (MS. pp. 276–80)
40. *Lampahan Susunggèn Wilmuka* (MS. pp. 281–87)
41. *Lampahan Onggamaya* (MS. pp. 288–94)
42. *Lampahan Brajadenta Balik* (MS. pp. 295–99)
43. *Lampahan Tapel Séwu* (MS. p. 300–03)
44. *Lampahan Déwakusuma* (MS. pp. 304–10)
45. *Lampahan Wader Bang* (MS. pp. 311–16)
46. *Lampahan Cèkèl Udaratih* (MS. pp. 317–21)
47. *Lampahan Susunggèn Gathutkaca* (MS. pp. 322–28)
48. *Lampahan Sunggata* (MS. pp. 329–36)
49. *Lampahan Tuguwasésa Gilingwesi* (MS. pp. 337–49)
50. *Lampahan Lambangkara* (MS. pp. 350–54)
51. *Lampahan Semar Minta Bagus* (MS. pp. 355–58)
52. *Lampahan Retna Sengaja* (MS. pp. 359–66)
53. *Lampahan Prabu Pathakol* (MS. pp. 367–69)
54. *Lampahan Jayamurcita* (MS. pp. 370–74)
55. *Lampahan Bambang Supena* (MS. pp. 375–79)
56. *Lampahan Pandhawa Gupak* (MS. pp. 380–87)
57. *Lampahan Gugahan Kresna* (MS. pp. 388–93)

RP 250 E.0 **Uncat. D 59 (791.53 Pak p; kotak 42)** **Reels 175/5–176/1**

Pakem Ringgit Wasana tuwin Pakem Ringgit Purwa
Pakem Wayang Madya
Author: Anonymous
Composed: [Surakarta, s.a.]

Inscribed: Surakarta, [early 20th c.]
Scribe: [Ki Madyacarita]
130, 4, 73 pp.; 33 x 20.5 cm.

Wayang purwa & wasana: Pakem

Javanese wayang: prose epitomes of play texts (*lakon*) from the wasana and purwa cycles.

Inscribed on the cover is a note that MS belonged to the Karaton Surakarta dhalang Ki Madyacarita, Abdi Dhalang Gelengan Kiwa.

Script is one associated with the court of Pakubuwana X (r. 1893–1939).

Lined notebook paper.

MS. leaves numbered: I: 1–130; II: 1–4; III: 1–73.

Manuscript is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 250E.1 **Uncat. D 59 (791.53 Pak p; kotak 42)** **Reels 175/5–176/1**

Pakem Ringgit Wasana
Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta [early 20th c.]
Scribe: [Ki Madyacarita]
MS. I: 1–130; 33 x 20.5 cm.

Wayang madya–wasana: Pakem

Javanese wayang: prose epitomes of 30 play texts (*lakon*) from the madya, gedhog and wasana cycles (historical tales of Galuh, Pajajaran, and Majapahit).

1. *Lampahan Prabu Suryamiluhur: Sekar Tunjung Mawa Cahya* (MS. I: 1–7)
2. *Lampahan Batulata* (MS. I: 8–12)
3. *Lampahan Banjaransari Rabi* (MS. I: 13–17)
4. *Lampahan Retna Suwida* (MS. I: 18–20)
5. *Lampahan Siyung Wanara* (MS. I: 21–24)
6. *Lampahan Jaka Suruh* (MS. I: 25–29)
7. *Lampahan Radèn Adaningkung* (MS. I: 30–33)
8. *Lampahan Jaka Asik* (MS. I: 34–37)
9. *Lampahan Jumenengipun Ratu Ayu* (MS. I: 38–41)
10. *Lampahan Lahiripun Damarwulan* (MS. I: 42–44)
11. *Lampahan Rangga Lawé Tuban* (MS. I: 45–46)
12. *Lampahan Damarwulan Ngarit* (MS. I: 47–49)
13. *Lampahan Sri Kenya Wibawa* (MS.I: 50–52)
14. *Lampahan Wandhan* (MS. I: 53–55)
15. *Lampahan Ménak Supena* (MS. I: 56–58)
16. *Lampahan Panji Wulung Sulébar* (MS. I: 59–61)
17. *Lampahan Radèn Hayam Wuruk Jumeneng Ratu* (MS. I: 62–67), with *Rarepènipun Ménak Jingga*
18. *Lampahan Peksi Gurundaya* (MS. I: 68–70)
19. *Lampahan Jumenengipun Binathara Prabu Mundhingsari* (MS. I: 71–72)
20. *Lampahan Prabu Dayaningrat Krama* (MS. I: 73–78)
21. *Lampahan Lahiripun Radèn Bondhan Kejawèn* (MS. I: 79–88)
22. *Lampahan Prabu Banjaransari Jumeneng Binathara ing Galuh* (MS. I: 89–94)
23. *Lampahan Banjaransari* (MS. I: 95–101)
24. *Lampahan Satama Satami* (MS. I: 102–07)
25. *Lampahan Jaka Suponca Rabi* (MS. I: 108–11)
26. *Lampahan Prabu Mundhingsari Krama* (MS. I: 112–15)
27. *Lampahan Jumenengipun Prabu Mundhingsari* (MS. I: 116–19)
28. *Lampahan Condrakusuma Krama* (MS. I: 120–22)
29. *Lampahan Baruklinthing* (MS. I: 123–26)
30. *Lampahan Jaka Bandhung* (MS. I: 127–30)

RP 250E.2 **Uncat. D 59 (791.53 Pak p; kotak 42)** **Reel 175/5–176/1**

Pakem Ringgit Purwa
Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta [early 20th c.]
Scribe: [Ki Madyacarita]
MS. II: 1–4, MS. III: 1–73; 33 x 20.5 cm.

Wayang purwa: Pakem

Javanese wayang: prose epitomes of 29 (1 + 28) play texts (*lakon*) from the purwa cycle.

1. *Lampahan Arjunasasra, inggih Semantri* (MS. II: 1–4)

***

1. *Lampahan Bungkus* (MS. III: 1–2)
2. *Lampahan Muksanipun Prabu Pandhu* (MS. III: 3–4)
3. *Lampahan Sayembara Gondaséna* (MS. III: 5–7)
4. *Lampahan Bungkus* (MS. III: 8–9)
5. *Lampahan Bambang Kumbayana* (MS. IIII: 10–11)
6. *Lampahan Wanamarta* (MS. III: 12–13)
7. *Lampahan Lahiripun Kongsa* (MS. III: 14–20)
8. *Lampahan Hanoman Duta* (MS. III: 21–22), includes lyrics for the song that Hanoman sings to Sinta in the garden of Ngalengka.
9. *Lampahan Lahiripun Kongsa* (*Candhakipun*) (MS. III: 23)
10. *Lampahan Wasi Bacakannya* (MS. III: 24–26)
11. *Lampahan Suksma Ngambara* (MS. III: 27–30)
12. *Lampahan Bangun Taman Mahérakaca* (MS. III: 31–32)
13. *Lampahan Pejahipun Gondamana* (MS. III: 33)
14. *Lampahan Rama Parasu* (MS. III: 34–35)
15. *Lampahan Bathara Sakri Rabi* (MS. III: 36–38)
16. *Lampahan Wahyu Widayat* (MS. III: 39–41)
17. *Lampahan Lobaningrat* (MS. III: 42–44)
18. *Lampahan Kandhihawa* (MS. III: 45–46)
19. *Lampahan Mintaraga* (MS. III: 47–49)
20. *Lampahan Gendrèh Kemasan kaping II* (MS. III: 50–51)
21. *Lampahan Pandhawa Gubah* (MS. III: 52–53)
22. *Lampahan Lahiripun Parikesit* (MS. III: 54–57)
23. *Lampahan Alap-Alapan Secaboma* (MS. III: 58–60)
24. *Lampahan Srati Murdaningkung* (MS. III: 61–63)
25. *Lampahan Irawan Maling* (MS. III: 64–65)
26. *Lampahan Gambiranom* (MS. III: 66–67)
27. *Lampahan Irawan Rabi* (MS. III: 68–69)
28. *Lampahan Bambang Manonbawa* (MS. III: 70–73)

RP 251 359 (791.53 Man p) Reel 16–40/ 12

Pakem Ringgit Madya: 22 Lampahan

Author: K.G.P.A.A. Mangkunagara IV (1811–81)
Composed: Surakarta, [ca. 1869]
Inscribed: Surakarta, [mid 20th c.]
ii, 513 pp.; 32 x 20.5 cm.

Wayang madya: Pakem

Javanese wayang: prose epitomes of 22 play texts (*lakon*) from the madya cycle. See list below. Main text is preceded by a short introduction that provides an account of the history of the wayang madya form. According to this introduction, the form was created by commission of K.G.P.A.A. Mangkunagara IV (r. 1853–1881) on 9 Ramelan Jé 1798 (13 December 1869), and the first wayang madya performance was staged at the Mangkunagaran palace on 2 Rabingulakir Wawu 1801 (8 June 1872).

Manuscript was the gift of K.R.T. Hardjonagoro (= Go Tik Swan, d. 2008) in July 1955 (see MS. p. ii). Hardjonagoro served as the chair of the Radya Pustaka presidium from the mid 1970s until his death in 2008.

Cursive Surakarta script. Lined notebook paper.

MS suffers from some damage from insects; some pages are loose from the binding.

1. *Lampahan Babad Mamenang, inggih Pelem Talijiwa* (MS. pp. 2–9)
2. *Lampahan Pelem Siptarasa* (MS. pp. 9–19)
3. *Lampahan Narayana Wahya, inggih Wibahni Aji Jayabaya* (MS. pp. 19–29)
4. *Lampahan Kijing Nirmala* (MS. pp. 29–35)
5. *Lampahan Tri Bagna* (MS. pp. 36–44)
6. *Lampahan Saraharcaka* (MS. pp. 45–73)
7. *Lampahan Lintang Karahatan* (MS. pp. 74–93)
8. *Lampahan Narpaswala* (MS. pp. 94–140)
9. *Lampahan Ajidarma* (MS. pp. 141–56)
10. *Lampahan Mayangkara* (MS. pp. 157–79)
11. *Lampahan Dhandhang Sangara, inggih Tirtawidada* (MS. pp. 180–214)
12. *Lampahan Nara Singamurti* (MS. pp. 215–36)

13. *Lampahan Singa Wulung, inggih Singa Kombang* (MS. pp. 237–59)
14. *Lampahan Mérusupadma* (MS. 260–85)
15. *Lampahan Kitiran Mancawarna* (MS. 286–320)
16. *Lampahan Soribaskara, inggih Dèwi Setyawati Lebu Tumangan* (MS. pp. 320–55)
17. *Lampahan Madrim Sinaraya* (MS. pp. 356–376)
18. *Lampahan Mindasuraya* (MS. 377–96)
19. *Lampahan Madrim Pupulih* (MS. pp. 397–421)
20. *Lampahan Sekar Tunjung Tuwuh ing Séla* (MS. pp. 422–43)
21. *Lampahan Madrim Puara* (MS. pp. 444–69)
22. *Lampahan Wasindrajala* (MS. pp. 470–513)

RP 251B Uncat. (----) Reel 176/2 (missing)

Pakem Ringgit Madya
Author: K.G.P.A.A. Mangkunagara IV (1811–81)
Composed: Surakarta, [1869]
Inscribed: Surakarta, 1903
Scribe: [Ki Madyacarita]
i, 133 pp.; 33.4 x 20.4 cm.

Wayang madya: Pakem

Javanese wayang: prose epitomes of 11 play texts (*lakon*) from the madya cycle. See list below. Main text is preceded by a short introduction that provides an account of the history of the wayang madya form. According to this introduction, the form was created by commission of K.G.P.A.A. Mangkunagara IV (r. 1853–1881) on 9 Ramelan Jé 1798 (13 December 1869), and the first wayang madya performance was staged at the Mangkunagaran palace on 2 Rabingulakir Wawu 1801 (8 June 1872).

Copy for (or by) Ki Madyacarita, Abdi-dalem Dhalang Madya ing Karaton Surakarta, is dated 18 Sapar Jimakir 1834 (16 May 1903).

MS is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS missing from the Radya Pustaka library in 2011.

1. *Lampahan Babad Mamenang* (MS. pp. 1–5). Includes notes for gamelan accompaniment.
2. *Lampahan Pelem Siptarasa* (MS. pp. 5–11)
3. *Lampahan Narayana Wahya: Aji Jayabaya Lahir* (MS. pp. 11–17)
4. *Lampahan Kijing Nirmala* (MS. pp. 17–21)
5. *Lampahan Tri Bagna* (MS. pp. 21–26)
6. *Lampahan Saraharuna* (MS. pp. 26–43)
7. *Lampahan Lintang Karahantan* (MS. pp. 43–55)
8. *Lampahan Narpaswala* (MS. pp. 55–83)
9. *Lampahan Ajidarma* (MS. pp. 83–92)
10. *Lampahan Mayangkara* (MS. pp. 92–106)
11. *Lampahan Dhandhang Sangara, inggih Tirtawidada* (MS. pp. 106–27)

Volume also includes:

1. *Janturan Bathara Guru* (MS. p. 128). Dhalang's narration for the wayang's opening scene when set in the realm of the gods.
2. [*Daftar Abdi-Dalem Karaton Surakarta*] (MS. pp. 130–33). Penciled list of abdi-dalem serving the Karaton Surakarta, presumably at the turn of the twentieth century.

RP 251C Uncat. (791.53 Pak p; kotak 23) Reel 176/3

Pakem Ringgit Madya
Author: [Ki Madyacarita?]
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [early 20th c.]
Scribe: [Ki Madyacarita?]
i, 220 + 3 (loose) pp.; 33.5 20.5 cm.

Wayang madya: Pakem

Javanese wayang: prose epitomes of 45 play texts (*lakon*) from the madya cycle. See list below. Volume is provided with a table of contents.

Note: opening portion of RP 251D appears to have been copied from the present manuscript.

Inserted in the volume are 3 loose pages: (1) Decoratively inscribed document recording the promotion of Ki Madyacarita

from the rank of Demang to that of Mantri and the acquisition of the title Ngabéhi on 8 Dulkangidah Jé 1846 (6 September 1916), and (2) Letter dated 2 August 1937, addressed to Ki Madyacarita.

Surakarta script consistent with writing styles of the early twentieth century.

Lined paper, brown with age.

MS is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

1. *Lampahan Nagasarani* (MS. pp. 1–3)
2. *Lampahan Patih Dwara* (MS. pp. 3–9)
3. *Lampahan Radèn Gendrayana Jumeneng Ratu* (MS. pp. 9–12)
4. *Lampahan Drawayana Drawiyani* (MS. pp. 12–17)
5. *Lampahan Gendrayana Pepara* (MS. pp. 17–20)
6. *Lampahan Narayana Jumeneng Ratu* (MS. pp. 20–23)
7. *Lampahan Madrim Suraya* (MS. pp. 23–25)
8. *Lampahan Putri Bisu* (MS. pp. 25–28)
9. *Lampahan Anglingkusuma* (MS. pp. 28–31)
10. *Lampahan Raja Tungu* (MS. pp. 31–36)
11. *Lampahan Cakranggana - Cakranggani* (MS. pp. 36–40)
12. *Lampahan Wasi Kala Suwéddha* (MS. pp. 40–46)
13. *Lampahan Arca Anjana* (MS. pp. 46–52)
14. *Lampahan Naga Kunta – Naga Kunti* (MS. 52–57)
15. *Lampahan Radèn Umbulsari Rabi* (MS. pp. 57–61)
16. *Lampahan Raja Martiki* (MS. pp. 61–65)
17. *Lampahan Radèn Wélakusuma Rabi* (MS. pp. 65–69)
18. *Lampahan Ondha Ranté: Prabu Jayakusuma Krama* (MS. 69–73)
19. *Lampahan Gondakusuma Rabi* (MS. pp. 73–81)
20. *Lampahan Lahiripun Radèn Suputra* (MS. pp. 81–85)
21. *Lampahan Bathara Raja Mangkaradéwa* (MS. pp. 85–92)
22. *Lampahan Darmasarana* (MS. pp. 92–96)
23. *Lampahan Lahiripun Radèn Sucitra* (MS. pp. 96–99)
24. *Lampahan Poncandriya Grogol* (MS. pp. 99–105)
25. *Lampahan Poncasura Wisaya* (MS. pp. 105–12)
26. *Lampahan Kaniraras* (MS. pp. 112–18)
27. *Lampahan Ajisaka* (MS. pp. 118–24)
28. *Lampahan Jaka Tutuka* (MS. pp. 124–30)
29. *Lampahan Naga Wilanglung* (MS. pp. 130–41)
30. *Lampahan Radèn Suwélacala Rabi* (MS. pp. 141–45)
31. *Lampahan Lahiripun Jaka Kandhuyu* (MS. pp. 145–48)
32. *Lampahan Danéswara Jumeneng Ratu* (MS. pp. 148–50)
33. *Lampahan Pandayanata Rabi* (MS. pp. 150–55)
34. *Lampahan Jaka Kandhayu* (MS. pp. 155–60)
35. *Lampahan Subrata Balik* (MS. pp. 160–62)
36. *Lampahan Sri Makurung Krama* (MS. pp. 162–65)
37. *Lampahan Kandhihawan Rabi* (MS. pp. 165–71)
38. *Lampahan Sri Mapunggung* (MS. pp. 171–77)
39. *Lampahan Dayaningrat Krama* (MS. pp. 177–82)
40. *Lampahan Jaka Sengara Rabi* (MS. pp. 182–86)
41. *Lampahan Babaripun Taman Randhu Kuning* (MS. pp. 186–92)
42. *Lampahan Sri Mapunggung Grogol* (MS. pp. 192–99)
43. *Lampahan Sri Mapunggung Pepara* (MS. pp. 199–209)
44. *Lampahan Jayalengkara – Lembu Subrata Krama* (MS. pp. 209–12)
45. *Lampahan Jayasengara Ngraman* (MS. pp. 212–20)

RP 251D **Uncat. D 58 (791.53 Pak p)** **Reel 176/4; R 212/41**

Pakem Ringgit Madya

Author: [Ki Madyacarita?]
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 196 pp.; 34 x 21.8 cm.

Wayang madya: Pakem

Javanese wayang: prose epitomes of 62

(45 + 17) play texts (*lakon*) from the madya cycle. See lists below. Volume is provided with a table of contents.

Portions of MS appear to have been copied from RP 251C.

Cursive Surakarta script. Lined notebook paper.

MS is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. pp. 100–01 reshot on reel 212, item 41.

I. ***Pakem Ringgit Madya 45 Lampahan*** (MS. pp. 1–151). This portion of the manuscript appears to have been copied from RP 251C.

1. *Lampahan Prabu Suyudana, Winastan Nagasarani, Gendrayana Lahir*
2. *Lampahan Patih Dwara*
3. *Lampahan Radèn Gendrayana Jumeneng Ratu*
4. *Lampahan Drawayana - Drawiyani*
5. *Lampahan Gendrayana Pepara*
6. *Lampahan Narayana Jumeneng Ratu*
7. *Lampahan Madrim Suraya*
8. *Lampahan Putri Bisu*
9. *Lampahan Anglingkusuma*
10. *Lampahan Raja Tungu*
11. *Lampahan Cakranggana - Cakranggani*
12. *Lampahan Wasi Kala Suwéddha*
13. *Lampahan Arca Anjana*
14. *Lampahan Naga Kunta – Naga Kunti*
15. *Lampahan Radèn Umbulsari Rabi*
16. *Lampahan Raja Martiki*
17. *Lampahan Radèn Wélakusuma Rabi*
18. *Lampahan Ondha Ranté: Prabu Jayakusuma Krama*
19. *Lampahan Jumenengipun Radèn Alidrawa, inggih Gondakusuma Rabi*
20. *Lampahan Lahiripun Radèn Suputra, Putra Prabu Poncandriya*
21. *Lampahan Bathara Raja*
22. *Lampahan Darmasarana*
23. *Lampahan Lahiripun Radèn Sucitra, Putra Prabu Poncandriya*
24. *Lampahan Poncandriya Grogol*
25. *Lampahan Poncasura Wisaya: Déwatacengkar Ongka I*
26. *Lampahan Kaniraras*
27. *Lampahan Ajisaka*
28. *Lampahan Jaka Tutuka*
29. *Lampahan Naga Wilanglung*
30. *Lampahan Radèn Suwélacala Rabi*
31. *Lampahan Lahiripun Jaka Kandhuyu*
32. *Lampahan Danéswara Dados Ratu*
33. *Lampahan Pandayanata Rabi, Kamantu Prabu Danéswara*
34. *Lampahan Jaka Kandhayu (Sri Makurung)*
35. *Lampahan Subrata Balik*
36. *Lampahan Sri Makurung Krama, inggih Sri Mahapunggung, inggih Sri Maha Prabu Cakrakusuma*
37. *Lampahan Kandhihawan Rabi*
38. *Lampahan Sri Mapunggung*
39. *Lampahan Prabu Dayaningrat Krama*
40. *Lampahan Radèn Jaka Sengara Rabi*
41. *Lampahan Pambabaripun Taman Randhu Kuning*
42. *Lampahan Sri Mahapunggung Grogol*
43. *Lampahan Sri Mahapunggung Pepara*
44. *Lampahan Prabu Jayalengkara – Lembu Subrata Krama*
45. *Lampahan Prabu Jayalengkara - Jayasengara Balik*

II. ***Pakem Ringgit Madya 17 Lampahan*** (MS. pp. 151–96). Copied from a MS. belonging to the Karaton Surakarta dhalang, R.Ng. Lebdacarita, who was one of the teachers at the Radya Pustaka dhalang school.

1. *Lampahan Narasinga Murti*
2. *Lampahan Sima Wulung, inggih Sima Kombang*
3. *Lampahan Mérusupadma*
4. *Lampahan Kitiran Moncawarni*
5. *Lampahan Sori Baswara*
6. *Lampahan Madrim Saraya*
7. *Lampahan Putri Bisu*
8. *Lampahan Ménda Saraya*
9. *Lampahan Madrim Pupulih*
10. *Lampahan Sekar Tunjung Tuwuh ing Séla*
11. *Lampahan Madrim Puwara*
12. *Lampahan Pangéndrajala*
13. *Lampahan Darmamaya Rabi*
14. *Lampahan Rara Jonggrang*
15. *Lampahan Jaka Nglinglung*
16. *Lampahan Dhatu Seti*
17. *Lampahan Alidrawa Rabi, Dados Ratu*

RP 251E.0 **Uncat D 57 (819 Pur p; kotak 49)** **Reel 176/5**

Pakem Ringgit Madya tuwin Pakem Ringgit Gedhog
Author: [Ki Madyacarita?]
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1904
Scribe: [Ki Madyacarita]
iii, 197 pp.; 32.5 x 21 cm.

Wayang madya & gedhog: Pakem

Javanese wayang: prose epitomes of play texts (*lakon*) from the gedhog and madya cycles. Inscribed on cover: "Punika Serat Pakem Lampahan Ringgit Madya, gadhahinpun Ki Madyacarita, Abdi-dalem Dhalang. . ."

Cursive Surakarta script.

Lined paper, brittle and brown with age. Pages are loose from the binding.

MS. leaves numbered 127–327; original pp. 137–38 missing (there is a new p. 138), p.# s 304–05 x 2, pp. 309–10 missing, pp. 323–24 missing.

MS is from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 251E.1 **Uncat D 57 (819 Pur p; kotak 49)** **Reel 176/5**

Pakem Ringgit Madya
Author: [Ki Madyacarita?]
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1904
Scribe: [Ki Madyacarita]
MS. pp. 127–267 & 304–32; 32.5 x 21 cm.

Wayang madya: Pakem

Javanese wayang: prose epitomes of 15 play texts (*lakon*) from the madya cycle.

1. *Lampahan Narasinga Murti* (MS. pp. 127–38)
2. *Lampahan Sima Wulung, inggih Sima Kombang* (MS. pp. 138–49)
3. *Lampahan Mérusupadma* (MS. pp. 149–63)
4. *Lampahan Kitiran Moncawarni* (MS. pp. 163–81)
5. *Lampahan Sori Baswara, Lebu Tumangan* (MS. pp. 181–200)
6. *Lampahan Ménda Saraya* (MS. pp. 200–10)
7. *Lampahan Madrim Pupulih* (MS. pp. 210–23)
8. *Lampahan Sekar Tunjung Tuwuh ing Séla* (MS. pp. 223–34)
9. *Lampahan Madrim Puwara* (MS. pp. 234–46)
10. *Lampahan Wasindrajala* (MS. pp. 246–67)
11. *Lampahan Anjayamiséna Lahir* (MS. pp. 304–10). Includes *jongka*.
12. *Lampahan Dhatu Sekti* (MS. pp. 314–18)
13. *Lampahan Darmamaya Rabi* (MS. pp. 310–14)
14. *Lampahan Rara Jonggrang Prambanan* (MS. pp. 318–23)
15. *Lampahan Prabu Sindhula* (MS. pp. 323–32)

RP 251E.2 **Uncat. D 57 (819 Pur p; kotak 49)** **Reel 176/5**

Pakem Ringgit Gedhog
Author: Anonymous
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1904
Scribe: [Ki Madyacarita]
MS. pp. 268–303; 32.5 x 21 cm.

Wayang gedhog: Pakem

Javanese wayang: concise prose epitomes of 31 play texts (*lakon*) from the gedhog cycle. Panji tales.

1. *Lampahan Sayembara Pudhak Sategal* (MS. p. 268)
2. *Lampahan Wasi Purnamasiddhi* (MS. p. 268)
3. *Lampahan Ngrénaswara* (MS. p. 269)
4. *Lampahan Sarah Wulan* (MS. p. 270)
5. *Lampahan Ki Lapawarna* (MS. p. 271)
6. *Lampahan Turongga Kusuma* (MS. p. 272)
7. *Lampahan Peksi Atat Ijem* (MS. pp. 273–74)
8. *Lampahan Resi Kirana* (MS. p. 275)
9. *Lampahan Patasan* (MS. pp. 276–77)
10. *Lampahan Bedhah Bali* (MS. p. 278)

11. *Lampahan Suryawisésa* (MS. p. 279)
12. *Lampahan Pandhan Surat* (MS. p. 280)
13. *Lampahan Panji Grogol* (MS. p. 281)
14. *Lampahan Lintang Sekti* (MS. pp. 282–83)
15. *Lampahan Peksi Bayan Sih* (MS. pp. 284–85)
16. *Lampahan Éndhang Mayangsari* (MS. p. 286)
17. *Lampahan Kudanadpada Rabi (+ Cangkriman Putri Tarnité)* (MS. pp. 287–88)
18. *Lampahan Kéyong Mas, inggih Dhalang Kondhabawana* (MS. p. 289)
19. *Lampahan Ngrénaswara* (MS. p. 290)
20. *Lampahan Jayasupena* (MS. p. 291)
21. *Lampahan Jaka Ketanuwan* (MS. p. 292)
22. *Lampahan Kidang Kencana* (MS. p. 293)
23. *Lampahan Panji Tiron* (MS. pp. 293–94)
24. *Lampahan Sayembara Singasari* (MS. p. 295)
25. *Lampahan Jati Pititur* (MS. p. 296)
26. *Lampahan Wulan Pananggal* (MS. p. 297)
27. *Lampahan Jaka Sidik* (MS. p. 298)
28. *Lampahan Citralangen* (MS. p. 299)
29. *Lampahan Sinjanglaga Rabi* (MS. p. 300)
30. *Lampahan Andaka Wulung* (MS. p. 301)
31. *Lampahan Panji Blongsong* (MS. pp. 302–03)

RP 251E.3 **Uncat. D 57 (819 Pur p; kotak 49)** **Reel 176/5**

Urut Cacah Putra Jenggala
Author: [Ki Madyacarita?]
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1904
Scribe: [Ki Madyacarita]
MS. pp. 326–27; 32.5 x 21 cm.

Wayang gedhog

Genealogical notes pertaining to the kingdom of Jenggala.

RP 252 **170 (791.53 Ser s)** **Reel 16-40/10; R 212/1**

Serat Pakem Ringgit Gedhog
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [late 19th c.]
ii, 50 pp; 33.3 x 21.3 cm.

Wayang gedhog: Pakem

Javanese wayang: concise prose epitomes of 5 play texts (*lakon*) from the gedhog cycle. Panji tales.

1. *Lampahan Pakumpulan* (MS. pp. 1–9)
2. *Lampahan Kudanadpada Rabi* (MS. pp. 9–19)
3. *Lampahan Perang Nungsa Barong* (MS. pp. 19–25)
4. *Lampahan Kudasumarma* (MS. pp. 25–38)
5. *Lampahan Jayalengkara: Prabu Bali Nungsa Kambangan Kawit Bedhah Bali Galèlèng* (MS. pp. 38–50)

Karaton Surakarta Kadipatèn script prevalent during the early years of the reign of Pakubuwana X (r. 1893–1939). MS suffers from iron-gall ink bleed through, with page breaks and holes.

MS. pp. 18–19 reshot on reel 212, item 1.

RP 252B.0 **Uncat. (791.53 Pak p; kotak 24)** **Reel 176/8**

Serat Pakem Ringgit Gedhog
Author: [Ki Hawicarita]
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, early-mid 20th c.
Scribe: Ki Hawicarita
iv, 139, 83, 3, 1 pp.; 33.3 x 21 cm.

Wayang gedhog: Pakem

Wayang gedhog performance: compilation of texts.

Script is characteristic of Surakarta scripts of the early twentieth century.

MS. leaves numbered: MS. I: i–iv & 31–169. MS. II (bound in volume back to front): 22–115; pp. 105–12 are blank.

Note: in 2010, an undated three-page MS, in typescript and in quadratic Karaton Surakarta script, listing gamelans in the Karaton Surakarta (*Tetedakan Pusaka Kagungan dalem Gamelan*) was found inserted in the volume.

RP 252B.1 **Uncat. (791.53 Pak p; kotak 24)** **Reel 176/8**

Serat Pakem Ringgit Gedhog

Author: [Ki Hawicarita]
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, early-mid 20th c.
Scribe: Ki Hawicarita
MS. I: i–iv & 31–169; 33.3 x 21 cm.

Wayang gedhog: Pakem

Prose epitomes of 59 play texts (*lakon*) from the wayang gedhog repertoire. Panji tales. See below for listing of *lakon*. Text is provided with two tables of contents (MS. I: i & 31).

MS. pp. ii-iv, contain genealogical notes on characters in the wayang gedhog repertoire. The notes name the characters and detail their positions and relations to other characters.

A note on MS. p. 32 commemorates the creation and performance of the wayang gedhog lakon *Peksi Atat Ijo* by I.S.K.S. Pakubuwana IX on 14-III-1791 (10 September 1862). On the same page is the signature of the scribe, "Ki Hawicarita, Abdi-dalem Jajar Dhalang Gedhog in Kasepuhan Golongan Kiwa (Gunapangrawitan)" along with his notes concerning his investiture as dhalang gedhog in the Karaton Surakarta on 3 Jumadilawal 1855 (1 December 1924).

1. *Lampahan Atat Ijo* (MS. I: 33–36). Composed by Pakubuwana IX (1830–93) in 1862.
2. *Lampahan Andaka Wulung* (MS. I: 36–38)
3. *Lampahan Srenggi Mimpuna: Sayembara Singasari* (MS. I: 38–39)
4. *Lampahan Rara Wulan* (MS. I: 39–40)
5. *Lampahan Jalumampang* (MS. I: 40–44)
6. *Lampahan Rara Wulan* (MS. I: 44–45)
7. *Lampahan Panatasan* (MS. I: 45–47)
8. *Lampahan Sarah Wulan* (MS. I: 47–48)
9. *Lampahan Pandhan Surat* (MS. I: 48–49)
10. *Lampahan Jaka Blongsong* (MS. I: 49–50)
11. *Lampahan Naga Bonda* (MS. I: 50–55)
12. *Lampahan Garudha Winantéya* (MS. I: 55–60)
13. *Lampahan Jaka Sumarma* (MS. I: 60–66)
14. *Lampahan Priyembada* (MS. I: 66–67)
15. *Lampahan Ngrénaswara* (MS. I: 67–70)
16. *Lampahan Purnamasiddhi* (MS. I: 70–72)
17. *Lampahan Wasi Kilapawarna* (MS. I: 72–73)
18. *Lampahan Jaka Sidik* (MS. I: 73–74)
19. *Lampahan Kuda Narawongsa* (MS. I: 74–76)
20. *Lampahan Jaka Katawengan* (MS. I: 76–77)
21. *Lampahan Turongga Kusuma* (MS. I: 77–79)
22. *Lampahan Lintang Sekti – Lintang Trenggana* (MS. I: 79–81)
23. *Lampahan Mayangsari: Panji Sakit* (MS. I: 81–83)
24. *Lampahan Panji Grogol: Kidang Kencana* (MS. I: 83–85)
25. *Lampahan Jaka Tatanuwan* (MS. I: 85–86)
26. *Lampahan Warkapati (Léyo)* (MS. I: 86–88)
27. *Lampahan Sayembara Pudhak Sategal* (MS. I: 88–89)
28. *Lampahan Resi Kirana* (MS. I: 89–91)
29. *Lampahan Panji lan Kirana Murca* (MS. I: 91–93)
30. *Lampahan Jaka Lalita* (MS. I: 93–94)
31. *Lampahan Retna Langen* (MS. I: 94–96)
32. *Lampahan Wulan Pananggal* (MS. I: 96–97)
33. *Lampahan Jaka Kandhuwan: Kéyong Mas* (MS. I: 97–99)
34. *Lampahan Peksi Bayan Sih* (MS. I: 99–105)
35. *Lampahan Jaka Sumilir: Rabiné Laléyan* (MS. I: 105–06)
36. *Lampahan Panji Lelana* (MS. I: 106–13)
37. *Lampahan Jati Pitutur* (MS. I: 113–16)
38. *Lampahan Lembu Subrata Jumeneng Pandhita* (MS. I: 116–17)
39. *Lampahan Catur Pandaha* (MS. I: 117–19)
40. *Lampahan Tunggul Wulung* (MS. I: 119–20)
41. *Lampahan Jayèngrana Jumeneng Nata* (MS. I: 120–27)
42. *Lampahan Jaka Semawung* (MS. I: 127–28)
43. *Lampahan Panji Srimaya* (MS. I: 128–32)
44. *Lampahan Prabu Banjaransari Jumeneng Wonten Galuh* (MS. I: 132–34)
45. *Lampahan Bedhah Bali: Jayèngtilam* (MS. I: 134–35)
46. *Lampahan Lahiripun Panji Sepuh* (MS. I: 135–36)
47. *Lampahan Panji Jumeneng Prabu Anom* (MS. I: 136–38)

48. *Lampahan Ngrèni: Alap-Alapan* (MS. I: 138–39)
49. *Lampahan Pejahipun Ngrèni* (MS. I: 139–41)
50. *Lampahan Jayèngsari Krama Sekartaji* (MS. I: 141–43)
51. *Lampahan Panji Tiron* (MS. I: 143–45)
52. *Lampahan Bedhah Bali: Jaya-asmara* (MS. I: 145–47)
53. *Lampahan Sinjanglaga Rabi* (MS. I: 147–48)
54. *Lampahan Jaka Bluwo* (MS. I: 148–49)
55. *Lampahan Kudanadpada Rabi* (MS. I: 149–51)
56. *Lampahan Jaka Panjaring* (MS. I: 151–52)
57. *Lampahan Kramanipun Prabu Suryamiluhur* (MS. I: 152–56)
58. *Lampahan Sadasa Catur* (MS. I: 156–67)
59. *Lampahan Ngrénaswara* (MS. I: 167–69). Ink blurred.

RP 252B.2 Uncat. (791.53 Pak p; kotak 24) Reel 176/8

[Kawruh Padhalangan Gedhog tuwin Kawruh Sanèsipun]
Author: [Ki Hawicarita]
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, early-mid 20th c.
Scribe: Ki Hawicarita
MS. II: 22–104 (bound in volume back to front); 33.3 x 21 cm.

Wayang gedhog

Compilation of 13 texts, most of which concern the performance of wayang gedhog.

1. [*Tembung Kawi Jinarwa*] (MS. II: 22–31). Kawi-Javanese word list.
2. *Pethikan Serat Waosan Panji Jayèngtilam, Anggitanipun Radèn Ngabéhi Ronggawarsita* (MS. II: 32–36). Prose synopsis of the pujongga Ronggawarsita's macapat rendition of the Panji tale, *Panji Jayèngtilam.*
3. *Bedhah Bali: Jayalengkara (Ringkasan)* (MS. II: 37–40). Prose synopsis of the Panji tale, *Bedhah Bali: Jayalengkara.*
4. [*Cakepan Suluk*] (MS. II: 41–44). Suluk lyrics in Kawi language and sekar ageng meters, with translations into Modern Javanese prose.
5. *Cekakipun Sastrajéndra Ayuningrat* (MS. II: 45–47). Concise notes on classical metaphysical teachings (*wejangan*) delivered by the dhalang in the course of a wayang performance.
6. *Ibaratipun Serat Bimasuci* (MS. II: 48). Concise interpretive notes on the metaphysical meanings of the Bimasuci (Déwaruci) tale.
7. [*Tegesing Namaning Sekar Ageng, Sekar Tengahan, tuwin Sekar Macapat*] (MS. II: 49–50). Names of Javanese verse forms defined.
8. [*Cathetan Ngéngingi Sastra Jawi*] (MS. II: 51–53). Notes pertaining to important Javanese literary works, especially attributions of authorship.
9. *Sajarah Putra-Wayahipun Prabu Jayalengkara ing Purwacarita: Turunan Parisawuli Karaton Surakarta (Yasadipuran)* (MS. II: 54–61). Genealogical notes pertaining to the kingdoms of Jenggala, Kadhiri, Singasari, and Ngurawan (gedhog cycle).
10. *Pethikan Panji Amongsubrata* (MS. II: 62–67). Concise prose epitome of the wayang gedhog *lakon Panji Amongsubrata*: Panji tale. MS. II: 65–67 comprises a short poem in Kinanthi meter describing the characters of the royal children of the kingdom of Ngurawan
11. [*Tembung Jawa - Kawi*] (MS. II: 68–81). Javanese – Kawi word list.
12. [*Bausastra Kawi*] (MS. II: 82–104). Kawi – Javanese dictionary: "ha" to "sa."
13. [*Carita Panji: Fragmen*] (MS. II: 113–15). Fragment of a Panji tale, in prose.

Note: Single loose sheet inserted in volume records the timing of scenes in an actual wayang gedhog performance.

RP 253 311 (808.543 Ron p) Reel 16-43/1; R 212/3

Pakem Padhalangan Jangkep: Lampahan Kresna Kembang
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, 1958
Scribe: Sastrasayana
vii, 175 pp.; 33.5 x 21.5 cm.

Wayang purwa: Pakem

Javanese wayang. Complete text for the performance of the wayang purwa play *Kresna Kembang*, a play that dramatizes the marriage of Kresna (Narayana) of Dwarawati to his cousin, Déwi Rukmini of Kumbina. Text details the dhalang's narration (*janturan*), character dialogue (*ginem*), *suluk* lyrics, and directions for both gamelan accompaniment and puppet movement. Volume is provided with a table of contents.

Copy by Sastrasayana of a prototype manuscript that belonged to R.T. Ronggawarsita is dated 11 November 1958.

"New" cursive Surakarta script.

MS. pp. 28–29, 84–89, 122–23, and 156–57 reshot on reel 212, item 3.

RP 254 333 (808.543 Sum p) Reel 16-40/13

Pakem Ringgit Gedhog: Lampahan Jaka Sumilir
Author: R.M. Panji Sumawardaya
Composed: Surakarta, [mid-late 19th c.]
Inscribed: Surakarta, [s.a.]
i, 109, 1 pp.; 21.5 x 17.3 cm.

Wayang gedhog: Pakem

Javanese wayang: complete text for a performance of the wayang gedhog play *Jaka Sumilir*. Text includes *janturan*(dhalang's narration), *ginem* (character dialogue), and directions for gamelan accompaniment. Play text is preceded by a short introduction of the wayang gedhog, a theatrical form dramatizing Panji tales. Appended at volume's end is a selection of *suluk* lyrics.

Text is attributed to R.M. Panji Sumawardaya (grandson of Pakubuwana IV and son of B.K.P. Blitar).

Small cursive Surakarta script: violet ink. Lined notebook paper.

RP 255A Uncat. (808.543 Ser s; kotak 27) Reel 177/1

[Serat Cariyos Purwa: Sekar Macapat]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [s.l.; 18th c.]
174 pp.; 29 x 20 cm.

Wayang purwa: versified plays

Tales from the wayang purwa cycle rendered in macapat verse. Beginning of MS is missing. Opening portion of the extant text concerns the adventures of the immediate antecedents of the Pandhawa and Kurawa princes. Later sections of the poem narrate the stories of the Pandhawa and Kurawa princes when they were youths.

A faintly penciled note on MS cover reads, "Basudéwa Grogol: saking R.M.T. Ronggawarsita i-IX-51."

Archaic script, in a style characteristic of manuscripts produced in 18th century Kartasura and Surakarta. Inscribed on *dluwang gendhong* (bark paper). Portions of the MS are severely damaged by the ravages of insect infestation. Final pages are extremely deteriorated.

MS. leaves double-page numbered, 160–247.

RP 255 188 (808.543 Nit s) Reel 16-40/14

Serat Cariyos Purwa: 5 Lampahan
Author: R.Ng. Nitipura
Composed: Surakarta, [1917]
Inscribed: Surakarta, [1917]
ii, 337 pp.; 34.7 x 21 cm.

Wayang purwa: versified plays

Tales from the wayang purwa cycle rendered in macapat verse. MS comprises five linked *lakon* (play texts) that appear to derive from Ronggawarsita's *Pustaka Raja Purwa*; see notes below for individual titles.

The author signs and dates his composition and/or copy in the poem's closing verses. That date is 21 Jumadilawal Dal 18[4]7 (16 March 1917), but the *sangkala* ("sabdaning [7] Hyang Girinata [ ] kaèsthi [8] manungsa [1] sami") is problematic. The word *giri* normally signifies "7"; *nata* normally signifies "5."

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

1. *Serat Lampahan Ongkawijaya Rabi* (MS. pp. 1–84). Poem opens in Asmarandana: "Kuneng yèn sandrakalagni, atawa sajroning guwa, gantya malih winiraos."
2. *Serat Lampahan Gendrèh Kemasan* (MS. pp. 85–112). Poem opens in Dhangdhanggula: "Gantya kang winursitèng kawi, mamanisé nagari Ngamarta, Sri Yudhisthira pamasé."
3. *Serat Lampahan Kandhihawa* (MS. pp. 113–84). Poem opens in Dhangdhanggula: "Nagri Ngamarta pinurwèng kawi, sakésahé Radèn Wrekudara, lan rayi Radèn Premadé."
4. *Serat Lampahan Somba Rajah utawi Boma Suruhan* (MS. 185–312). Poem opens in Asmarandana: "Gantya kang winuwus malih, nagari ing Trajutrisna, kadi yèn sareng lampahé."
5. *Serat Lampahan Niwatakawaca* (MS. pp. 313–37). Poem opens in Dhangdhanggula: "Harya Séna lan Sang Bimasiwi, dharat ngawiyat sareng kéwala, Wukiretawu praptané."

RP 256 **197 (808.543 Kus s)** **Reel 16-40/15**

Serat Makutharama = Serat Partawigena

Author: K.P.H. Kusumadiningrat
Composed: Surakarta, 1884
Inscribed: Surakarta, [reign of Pakubuwana X, 1893–1939]
i, 86 pp.; 33.5 x 22 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Makutharama* (or *Partawigena*). The author writes that he composed the poem with the intention that it be read as an exemplary moral tale. Poem opens in Dhangdhanggula: "Kang winahya sinawung ing tulis, sinembadan rinengga tembang."

Attribution of authorship is from a *sandiasma*. K.P.H. Kusumadiningrat was a son of Pakubuwana IX (r. 1861–1893). Poem is dated 8 Ramelan Jimawal 1813 (2 July 1884); *sangkala*, "gunèng [3] wong [1] ngèsthi [8] jagad [1]."

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

RP 257 **32 (731.53 Ser s)** **Reel 16-40/16**

Serat Ringgit Purwa: Lampahan Bambang Danuasmara Dhaup lawan Dèwi Wisathawati

Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [early 20th c.]
i, 38 pp.; 20.5 x 16.5 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Bambang Danuasmara,* dramatizing the marriage of Arjuna's son, Bambang Danuasmara, to Baladéwa's daughter, Dèwi Wisathawati. Poem opens in Dhangdhanggula, "Kang kawuryan madyan krama manis." Beginning only: poem breaks off abruptly in the *adegan sabrangan nem danawa gandrung* scene.

Cursive Surakarta script.
Lined notebook paper.

RP 258 **191 (808.543 Sin s)** **Reel 16-43/12; R 207/9 – 208/1**

Serat Partakrama

Author: R.Ng. Sindusastra
Composed: Surakarta, 1833
Inscribed: Surakarta, [turn of the 20th c.]
i, 289 pp.; 31.8 x 20 cm.

Wayang purwa: versified play

Part one of Sindusastra's four-part *Parta Yagnya*. Wayang purwa lakon *Partakrama* (marriage of the Pandhawa prince Arjuna to

Dèwi Wara Supraba) rendered in macapat verse. Poem opens in Asmarandana, "Giyuh ing tyas nawung brangti." Poem is dated 17 Rejeb Wawu 1761 (29 November 1833). Poem composed by the Karaton Surakarta court poet, R.Ng. Sindusastra, whose patron was Pakubuwana VII. See *Pratélan* I: 366–71, for synopses of cantos. See also Pigeaud, *Literature of Java* I: 255–56 and II: 30–31 (LOr 1807).

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Complete MS reshot on reel 207, item 9 and reel 208, item 1.

RP 258B **Uncat. D 45 (808.543 Sir s)** **Reel 173/7**

Serat Partakrama

Author: R.Ng. Sindusastra
Composed: Surakarta, 1833
Inscribed: Surakarta, [mid 19th c.]
i, 289 pp.; 31.8 x 20 cm.

Wayang purwa: versified play

Part one of Sindusastra's four-part *Parta Yagnya*. Wayang purwa lakon *Partakrama* (marriage of the Pandhawa prince Arjuna to Dèwi Wara Supraba) rendered in macapat verse. Beginning and end of MS missing. Extant portion of the MS comprises cantos 8–21 of the complete poem. See *Pratélan* I: 366–71, for synopses of cantos.

MS. leaves numbered 37–234.

Quadratic Karaton Surakarta script.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL; VAN GELDER.

Tooled leather binding.

Manuscript from the legacy of R.M.Ng. Dutadipraja, teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 259 **192 (808.543 Sri s)** **Reel 16-40/17**

Serat Srikandhi Maguru Manah

Author: R.Ng. Sindusastra
Composed: Surakarta, ca. 1833
Inscribed: Surakarta, [turn of 20th c.]
i, 221 pp.; 32.5 x 21 cm.

Wayang purwa: versified play

Part two of Sindusastra's four-part *Parta Yagnya*. Wayang purwa lakon *Srikandhi Maguru Manah* (marriage of the Pandhawa prince Arjuna to Dèwi Wara Srikandhi) rendered in macapat verse. Poem opens in Asmarandana, "Kuneng gantya kang winarni, wonten gempalaning kondha." Poem composed ca. 1833 by the Karaton Surakarta court poet, R.Ng. Sindusastra. See *Pratélan* I: 350–57, for synopses of cantos. See also Pigeaud, *Literature of Java* I: 255–56 and II: 30–31 (LOr 1807).

Copy from a prototype manuscript belonging to G.K.R. Pembayun (1825–1917), whose father, I.S.K.S. Pakubuwana VII (r. 1830–1858), was Sindusastra's patron.

Scribal style associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS suffers from iron-gall ink bleed through, with some perforations.

RP 260 **193 (808.543 Sem s)** **Reel 16-43/3; R212/4**

Serat Sumbadra Larung

Author: R.Ng. Sindusastra
Composed: Surakarta, ca. 1833
Inscribed: Surakarta, [ca. early 1870s]
Scribe: [R.Ng. Ronggawarsita?]
i, 111 pp.; 32.2 x 19.3 cm.

Wayang purwa: versified play

Part three of Sindusastra's four-part *Parta Yagnya*. Wayang purwa lakon *Sumbadra Larung* (the murder of Arjuna's wife, Dèwi Wara Sumbadra, by the hand of R. Burisrawa) rendered in macapat verse. Poem opens abruptly in Dhangdhanggula, "Kérit maring kya patih Sangkuni, lebetira Narapati Karna." Final canto, in Sinom, opens, "Maringken panglayatira." Poem composed ca. 1833 by the Karaton Surakarta court poet, R.Ng. Sindusastra, by commission of his patron I.S.K.S. Pakubuwana VII (r. 1830–1858). See *Pratélan* I: 357–61, for synopses of cantos. See also Pigeaud, *Literature of Java* I: 255–56 and II: 30–31 (LOr 1807).

Small Karaton Surakarta Kadipatèn

script; probably the hand of the pujongga Ronggawarsita.

MS. leaves numbered 1–111; one page of corrections is added to MS. p. 72.

MS. pp. 10–11, 68–73, and 108–10 reshot on reel 212, item 4.

RP 261 194 (808.543 Ser s) Reel 16-43/4; R 208/2

Serat Pragiwa Pragiwati

Author: Anonymous
Composed: Surakarta, 19th c.
Inscribed: [Surakarta?, late 19th c.]
532 pp.; 30.5 x 19.5 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Pragiwa Pragiwati*, dramatizing the marriages of Gathukaca to Pragiwa and Angkawijaya to Siti Sundari. Poem opens in Dhangdhanggula, "Anenggih ta negari ing pundi, kang kaéka adidasa purwa." Second canto, in Sinom, opens, "Sapraptané panangkilan." Final canto, in Dhangdhanggula, begins, "Dhuh kusuma awlasa ing dasih." Compare text (pp. 1–139) with RP 262.

At volume's end is a note in another hand indicating that the MS belonged to Babah Go Cam Bi (son of Go Kim An) of Surakarta. Note is dated 7 Sawal Bé 1848 (17 July 1918).

Cursive [Surakarta?] script.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL.

MS. leaves numbered 1–528; p.#s 137–39 x 2; p.# 142 x 2; pp. 159 and 160 reversed in binding, p.# 238 x 2, no p.# 433.

Complete MS reshot on reel 208, item 2.

RP 262 186 (808.543 Ser s) Reel 16-43/5

Serat Pragiwa = Serat Pragiwa Pragiwati

Author: Anonymous
Composed: Surakarta, 19th c.
Inscribed: [Surakarta, late 19th c.]
ii, 277 pp.; 33.5 x 20.8 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Pragiwa Pragiwati*, dramatizing the marriages of Gathukaca to Pragiwa and Angkawijaya to Siti Sundari. Poem opens in Dhangdhanggula, "Purwaning rèh kang ingadu manis, panitrèng ari saptènjang." Second canto, in Sinom, opens, "Sapraptané panangkilan." Final canto, in Dhangdhanggula, begins, "Bok ya uwis ta pinupus yayi." Opening portion only of the poem: compare text with pp. 1–139 of RP 261.

Date of writing/copy at beginning of MS is problematic: Saptu [?], 30 Sawal Jimakir, mongsa 7, wuku Wayang, windu Rekatha [?]; there is no *sangkala*. 30 Sawal Jimakir 1802 = Saturday, 20 December 1873 (but the wuku is Kurantil).

Karaton Surakarta Kadipatèn script (consistent with styles of the late nineteenth century).

RP 263 190 (808.543 Man s) Reel 16-43/6

Serat Partadéwa

Author: K.P.H. Kusumadilaga Téjamaya (d. ca. 1882)
Composed: Surakarta, 1881
Inscribed: Surakarta, [1881?]
Scribe: R.M. Panji Mangkusubrata
i, 100 pp.; 33.3 x 21.2 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Partadéwa*: Bathara Kamajaya, as Prabu Partadéwa, protects the Pandhawa against the threat of Prabu Suryènggana, foreign [*sabrang*] king of Parangkancana and ally of the Kurawa. Poem opens in Dhangdhanggula, "Raras ingkang sarkara pinurih, dénira arsa medharaken karsa."

Poem's opening stanza contains the *sandiasma*, "Radèn Mas Panji Mangkusubrata." Internal attribution of authorship to "satriya Téjamaya Pangéran Harya Kusumadilaga." Kusumadilaga, a grandson of Pakubuwana III and son of K.G.P.H. Mangkubumi, was the doyen of wayang in mid-late nineteenth-century Surakarta.

Copy (or version) is dated 21 Rejeb Jimakir 1810 (18 June 1881); sangkala, "kaluhuran [0] ing jalma [1] ngèsthi [8] urip [1]."

Cursive Surakarta script.

RP 263B 190 (808.543 Kus s) Reel 173/6

Serat Partadéwa

Authors: K.P.H. Kusumadilaga Téjamaya (d. ca. 1882) and Sastratoya
Composed: Téjamaya, Surakarta; [1856]
Inscribed: Téjamaya, Surakarta; [1871–1872?]
Scribe: [R. Rongga Manguntenaya]
i, 100 pp.; 33.3 x 21.2 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Partadéwa*: Bathara Kamajaya, as Prabu Partadéwa, protects the Pandhawa against the threat of Prabu Suryènggana, foreign [*sabrang*] king of Parangkancana and ally of the Kurawa. Poem opens in Asmarandana, "Karwarnaa Sri Bupati, Ngastina Sri Duryuddhana." Final canto, in Durma, begins, "Suryènggana tan pegat amriyembada." Date of composition is likely 1856 (see KS 413).

There is an extended colophon in the final verses of the poem. in which authorship is attributed both to K.P.H. Kusumadilaga and to "Abdi Carik Sastratoya Palayon Ngèksigonda." The colophon goes on to state that this manuscript witness [or its prototype?] was copied from a manuscript that belonged to K. Ratu Kadhatyan, the eldest daughter of Pakubuwana VIII (r. 1858–1861) and that the copy was produced on commission of Jeng Sekar Kadhaton (the daughter of Pakubuwana VII who was later to be known as K. Ratu Pembayun). We learn that the copyist, Radèn Rongga Manguntenaya, began his task on 19 Besar Dal 1799 (11 March 1871) and completed the writing on 13 Rabingulawal Wawu 1801 (20 June 1872). We also learn that Manguntenaya was the adopted son of "ingkang yasa kintèki" (K.P.H. Kusumadilaga); and that he inscribed the manuscript in the village of Téjamaya, home of his adoptive father.

The scribal style is one characteristic of the court of Pakubuwana X around the turn of the 20th century; hence the present MS is likely a copy of Mangutenaya's 1871–1872 work. Lined notebook paper.

Manuscript was purchased by R.Ng. Dutadilaga (= R.M.Ng. Dutadipraja) on 18 February 1936.

RP 264 314 (808.543 Pak s) Reel 16-44/10; R 208/3 & 222/5

Serat Arjuna Jelur

Author: Anonymous (original tale attributed to I.S.K.S. Pakubuwana IV, 1768–1820)
Composed: Surakarta, 1886
Inscribed: Surakarta, [early 20th c.]
i, 632 pp.; 32.6 x 20 cm.

Wayang purwa: versified play

Rendering in macapat verse of the wayang purwa lakon *Arjuna Jelur* (a romance, dramatizing the rivalry between the young Pandhawa and Kurawa princes, that involves multiple disguised identities). Poem opens in Sinom, "Kang sinawung roning kamal, kang serat purwa winarni, kocapipun Arjuna." Poem was published in Surakarta, 1909; see *Pratélan* II: 229 ff. for synopses of cantos. Authorship of the original tale is attributed to I.S.K.S. Pakubuwana IV, r. 1788–1820; see MS. p. 646. Version dated (MS. p. 1) 1 Rejeb Dal 1815 (6 April 1886); sangkala "gatining [5] médi [1] bujangganira [8] sang ratu [1]."

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–646; no p.#s 43–44, no p.#s 322–23, no p.#s 389–98.

Complete MS reshot on reel 208, item 3; MS. pp. 78–83 and 172–77 then again reshot on reel 222, item 5.

RP 265 30 A-B-C (8 x 2.3 Sed s) Reel 16-44/1

Serat Jongkawahana

Author: R. Ajeng Sedyani
Composed: Surakarta, 1925
Inscribed: Surakarta, 1925
Scribe: [R. Ajeng Sedyani]
Vols. II-III of 3: ii, 78, 41 pp.; 20 x 16 cm.

Wayang madya: versified plays

Rendering in macapat verse of tales from the wayang madya repertoire. Poem focuses on the adventures of Radèn Tunjungsari, son of Prabu Jongkawahana, king of the ancient, legendary Javanese kingdom of Malawapati. The narrative incorporates a significant amount of Javanese lore and knowledge, including: tales pertaining to the origin of *pawukon* divination and teachings concerning *jimats* and mantras.

Original text comprised three volumes; of which only the last two are now extant. Vol. 2 opens in Dhangdhanggula, "Amangsuli mamepdar [sic] artati, carita Sri Jongkawahana, jilid kaping kalih."

Present manuscript witness was apparently inscribed in just one week: with the writing beginning on 29 Siyam Dal 1855 (23 April 1925), and finishing on 5 Sawal [1855] (30 April 1925).

Manuscript is comprised of three small exercise books that are bound together. MS. I (comprising Vol. 2) is numbered 1–88; MS. pp. 35–37 are numbered 25–27; no. p.#s 46–55. MS. II (Vol. 3) is numbered, 1–41.

Lined notebook paper.

RP 266–270 Series

SERIES: Pakem Gedhog Tondhakusuman
Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, 1872/73–1897/98
Inscribed: Surakarta, 1897/98
5 of 31 vols. (Vol. I, IV, VI–VII, IX)

Wayang gedhog: versified plays

Wayang gedhog *lakon* in macapat verse. For further volumes in the series, see MN 459–460, MN 488, and KS 313. Tondhakusuma was a son-in-law of K.G.P.A.A. Mangkunagara IV (r. 1853–1881) and a notable figure in the field of the performing arts in the late nineteenth- and early twentieth-century Surakarta.

RP 266 **323 (808.543 Ton p I)** **Reel 16-44/5; R 208/4**

Pakem Gedhog: Lampahan Kandhihawan = Serat Kalasurya
Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, 1878/79
Inscribed: Surakarta, [turn of 20th c.]
Vol. I of 31: i, 68 pp.; 20.5 x 16 cm.

Wayang gedhog: versified play

Rendering in macapat verse of the wayang gedhog lakon *Kandihawan (Kalasurya)*, dramatizing the adventures of Prabu Kandhihawan (= Jayalengkara = Kalasurya), king of Purwacarita, in the mid eleventh century (solar). Cemporèt tale. Poem opens in Asmarandana, "Susuhun ngasmarèng wardi, muja nenga ngèsthi condra."

Poem isdated AJ 1807 (CE 1878/79) *sangkala*, "muja [7] nenga [0] ngèsthi [8] condra [1]." A *sandiasma* in the poem's opening canto reads, "Surakarta kang mangun srat Kalasurya punika Harya Tondhakusuma." Tondhakusuma was a son-in-law of K.G.P.A.A. Mangkunagara IV (r. 1853–1881) and a notable figure in the field of the performing arts in late nineteenth- and early twentieth-century Surakarta.

Text appears to be the opening volume of what was once a 31-volume series.

Cursive Surakarta script. Lined notebook paper.

Complete MS reshot on reel 208, item 4.

RP 267 **322 (808.543 Ton p)** **Reel 16-44/6; R212/6**

Pakem Gedhog: Lampahan Subrata Krama
Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, 1892/93
Inscribed: Surakarta, 1897/98
Vol. IV of 31: i, 60 pp.; 19.5 x 16 cm.

Wayang gedhog: versified play

Rendering in macapat verse of the wayang gedhog lakon *Subrata Krama*, dramatizing the marriages of the four sons of Prabu Jayalengkara, eleventh century

(solar) king of Purwacarita: (1) Radèn Lembu Subrata (the future Resi Gathayu, Raja-Pandhita of Jenggala) to Déwi Citra-asmara, the princess of Mendhang Koripan, (2) Radèn Parijaka to Déwi Citrawati, (3) Radèn Jaka Widada to Déwi Citraresmi, and (4) Radèn Jaka Suwéddha to Déwi Citrasari. Poem opens in Dhangdhanggula, "Rèh naréndra patraping mamanis, sribit myarsa murtining candrama."

Attribution of authorship from a *sandiasma* contained in the poem's opening stanza. Poem is dated AJ 1822 (1892/93); *sangkala,* "sribit [2] myarsa [2] murtining [8] candrama [1]." Cipher date on MS. cover, [AJ] 1827 (CE 1897/98).

Compare text with MN 459.

Cursive Surakarta script. Lined notebook paper. Paper is brown.

RP 268 **319 (808.543 Ton p VI)** **Reel 16-44/7**

Pakem Gedhog Ongka 6: Lampahan Subrata Sumawita (1827)

Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, 1890/91
Inscribed: Surakarta, 1897/98
Vol. VI of 31: i, 70 pp.; 20 x 15.8 cm.

Wayang gedhog: versified play

Rendering in macapat verse of the wayang gedhog lakon *Subrata Sumawita.* In this play Radèn Lembu Subrata (the future Resi Gathayu, Raja-Pandhita of Jenggala) goes into the service of Prabu Téjalengkara, 11th century "solar" king of Majapura. Poem opens in Sinom, "Kudangan sekar sri nata." Attribution of authorship from a *sandiasma* contained in the poem's opening stanza. The poem appears to be dated AJ 1820 (CE 1890/91); sangkala "nis [0] ngembara [2?] suwita [8] ji [1]." Copy date (cipher on MS. cover) is AJ 1827 (CE 1897/98)

MS. final two pages comprise a list of wayang madya and gedhog lakon, arranged in chronological order.

Compare text with MN 460.

Cursive Surakarta script. Lined notebook paper. Paper is brown.

RP 269 **320 (808.543 Ton p VII)** **Reel 16-44/8**

Pakem Gedhog Ongka 7: Lampahan Resi Gathayu

Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, [1872/73?]
Inscribed: Surakarta, [ca. 1897/98]
Vol. VII of 31: i, 45 pp.; 19.5 x 15.5 cm.

Wayang gedhog: versified play

Rendering in macapat verse of the wayang gedhog lakon *Resi Gathayu,* dramatizing the adventures of Resi Gathayu, Raja-Pandhita of Jenggala. Poem opens in Sinom, "Kudangan sekar sri nata." Attribution of authorship from a *sandiasma* contained in the poem's opening stanza. The poem is dated AJ 1801 (CE 1872/73); *sangkala,* "putra [1] kombul [0] madeg [8] aji [1]."

Cursive Surakarta script. Lined notebook paper.

RP 270 **321 (808.543 Ton p IX)** **Reel 16-44/9; R 212/7**

Pakem Gedhog: Lampahan Alap-Alapan Dyah Ragil Pergiwongsa ing Jenggala = Lampahan Téja Angkara

Author: Harya Tondhakusuma, d.1906
Composed: Surakarta, 1897/98
Inscribed: Surakarta, [ca. 1897/98]
Vol. IX of 31: i, 75 pp.; 20.5 x 15.8 cm.

Wayang gedhog: versified play

Rendering in macapat verse of the wayang gedhog lakon *Alap-Alapan Dyah Ragil Pergiwongsa ing Jenggala,* dramatizing the marriage of Princess Pergiwongsa, youngest child of Resi Gathayu, to Prabu Pandayaraja, king of Bojanagara. Poem opens in Asmarandana, "Sangkala puja myat ngèsthi, tondha lakon dhadharing dyah." Attribution of authorship from a *sandiasma* contained in the poem's opening stanza. The poem is dated AJ 1827 (CE 1897/98); *sangkala,* "puja [7] myat [3] ngèsthi [8] tondha [1]."

Cursive Surakarta script. Lined notebook paper.

Poem comprises Vol. IX of what was

once a 31-volume series; no further volumes are extant in the Radya Pustaka manuscript collection.

MS. pp. 53–56 and 73–75 were reshot on reel 212, item 7.

RP 271 278 (308.209598 Pur s) Reel 16-44/11; R 212/8

Serat Damarwulan

Author: Anonymous
Composed: Yogyakarta, [1870/71]
Inscribed: Yogyakarta, 1904/05
Scribe: Sastrawirana
598 pp.; 32 x 20.5 cm.

Historical romance: Majapahit

Historical romance: Damarwulan tale. Macapat verse. Poem narrates the story of the lowly grass cutter, Damarwulan, who defeats Ménak Jingga, king of Balambangan, thereby winning the hand of Prabu Kenya, queen of Majapahit. Henceforth Damarwulan reigns as king of Majapahit with the title Prabu Brawijaya I.

Poem opens in Dhangdhanggula, "Memanisé tyas resep migati, nedhak sungging Serat Damarwulan, linugèkaken baboné, pinethik taunipun, lawang terus pandhita ji." Second canto, in Asmarandana, begins, "Tulus panjenengan aji." Final canto, in Sinom, opens, "Wis rahina Sri Naréndra."

Prototype MS is dated AJ 1799 (CE 1870/71); *sangkala*, "lawang [9] terus [9] pandhita [7] ji [1]." The prototype was produced on commission of Bandara Radèn Ayu Pujaningdyah, concubine of Prince Purbaya, a son of the Yogyakartan Sultan Hamengkubuwana VII ("klangenan Gusti Pangéran Purbaya Ibnumul[k]i Sapta Mengkubuwana"). Present MS is dated AJ 1834 (CE 1904/05); sangkala "suci [4] guna [3] ngèsthi [8] nata [1]." Copy is by Sastrawirana, an apprentice in the Yogyakarta kepatihan (Abdi Magang Carik Danurjan).

Cursive Yogyakarta script.

Volume's opening page is a later addition (repair?).

MS. leaves numbered 1–588; p. 2 missing, p.#s 210–19 x 2, p.#s 230–99 x 2 (no p.# 252 [1], p.# 262 [1] x 2), no. p.# 344, p.# 346 x 2, no p.# 408, no p.#s 410–49, p.# 457 x 2, p.# 489 x 2, no p.# 496.

MS. pp. 102–05 reshot on reel 212, item 8.

RP 272 313 (294.592 Kek k) Reel 120/2; selected color plates, Reel 223/13

Kekawin Ramayana

Author: [Empu Yogiswara]
Composed: Mataram, prior to CE 930 (reign of Dyah Balitung, 820–832 Çaka)
Inscribed: Surakarta, 1783
Scribe: [Sadarapaté]
i, 587 pp.: illumination; 25 x 21 cm.

Ramayana: Kekawin

Old Javanese Ramayana in Kekawin meters. Poem opens in Bramara, "Ana ta sira ratu ddhibya rengeng." Canto two, in Basonta, begins, "Kawit saratsamaya kalanira para ngké." Penultimate canto, in Langenjiwa, opens, "Ksma sahana-hana asujana kusala sapala pinuji pinaraga siguna." The final canto, in Astakosala, forms a colophon; it begins, "Yèki karananing ulun tumiru sotani carita niranjana priya."

The *Ramayana* forms an epic poem relating the struggle between Rama, king of Ngayodya, and Dasamuka (Rahwana), king of Ngalengka. In Javanese traditions authorship is attributed to Empu Yogiswara. Zoetmulder, however, casts doubt on the attribution; for his synopsis and discussion of the poem, see *Kalangwan*: 217–33. See also Pigeaud, *Literature of Java* I: 175–77, and Poerbatjaraka, *Kapustakan Djawi*: 2–5.

This richly illuminated MS (see frontispiece present volume) appears to have been produced for the young, fifteen-year-old crown prince of the Karaton Surakarta ("Sang Maha Prabu Taruna dibya dihning, irika maha kadhatyan ni kanang nagri Surakarta-diningrat") who would go on to reign as Pakubuwana IV (1788–1820). The MS was inscribed on the eve of the young prince's marriage to a Madurese princess (they were married on 18 May

1783). The manuscript is dated Sukra Wagé, 8 Jumadilawal Jimakir 1709 (11 April 1783); *sangkala*, "trus [9] sah [0] saptaning [7] sang raja [1]." The copy is signed "Idarapaté." See the extensive copyist's colophon that begins on MS. p. 584.

Compare present manuscript with KS 427, a witness of the *Kekawin Ramayana* that is dated CE 1753. The Karaton Surakarta MS, too, was produced for, or by commission of, "Sang Maha Prabu Taruna diya dihning, irika maha-kadhatyan ni kanang nagari Surakarta-diningrat" (in this case, apparently indicating the young I.S.K.S. Pakubuwana III, r. 1749–1788). Compare also with RP 273, a *Kekawin Ramayana* MS produced in 1798 for the then crown prince, who was none other than Pakubuwana IV's son from his marriage with the Madurese princess mentioned above. This crown prince would later reign as Pakubuwana V (1820–1823).

MS is provided with decorative illumination: color and gold leaf. Illuminated frontispiece. Fine quadratic Karaton Surakarta script. Compare hand and illumination with that of RP 276. Tooled leather binding.

Watermarks: VI; VR.

MS. frontispiece (pp. 1–2) and pp. 585–86 reshot in color on reel 223, item 13.

RP 273 243 (294.592 Ser s) Reel 120/3

Kekawin Ramayana = Rama Kawi Sekar Ageng

Author: [Empu Yogiswara]
Composed: Mataram, prior to CE 930 (reign of Dyah Balitung, 820–832 Çaka)
Inscribed: Surakarta, 1798
i, 271 pp.; 42 x 26.5 cm.

Ramayana: Kekawin

Old Javanese Ramayana in Kekawin meters. The poem opens in Bramara, "Ana ta sira ratu dibya rengeng." The second canto, in Basonta, begins, "Kawit saratsamaya kalaniran para ngké." Penultimate canto, in Langenjiwa, opens, "Ksma sahana-hana asujana kusala sapala pinuji pinaraga siguna." The final canto, in Astakosala, forms a colophon; it begins, "Yèki karananing ulun tumiru sotani carita niranjana priya."

The *Ramayana* forms an epic poem relating the struggle between Rama, king of Ngayodya, and Dasamuka (Rahwana), king of Ngalengka. For synopsis and discussion of the poem, see Zoetmulder, *Kalangwan*: 217–33. See also Pigeaud, *Literature of Java* I: 175–77, and Poerbatjaraka, *Kapustakan Djawi*: 2–5.

Present MS was produced for the thirteen-year-old crown prince of the Karaton Surakarta, "Sang Maha Narpaputratoma tarlèn, jengira Pangran Dipatya Taruna," who would later reign as I.S.K.S. Pakubuwana V (r. 1820–1823). Copy is dated Buda Kliwon, 16 Rajab Éhé 1724 (3 January 1798); *sangkala*, "jalaniddhi [4] boja [2] goraning [7] rat [1]." See colophon on MS. p. 156.

Compare text with RP 272, as well as with KS 427.

Note: MS. leaves are bound out of order. Poem begins on MS. p. 157. Read pp. 157–271 and then pp. 1–156.

Elegant quadratic Karaton Surakarta script.

Watermarks: VI; VG.

RP 274 198 (8 x 2.2 Ser s; kotak 44) Reel 16-45/1; R 212/9

Serat Rama Sekar Ageng

Author: [R.Ng. Yasadipura II (1756–1844)?]
Composed: [Surakarta, early 19th c.]
Inscribed: Surakarta, [mid 19th c.]
Scribe: [C. F. Winter, Sr. (1799–1859)?]
ii, 332 pp.; 32.5 x 20 cm.

Ramayana: Kawi miring

Old Javanese Ramayana rendered in what appear to be kawi miring meters. Epic poem relating the struggle between Rama, king of Ngayodya, and Dasamuka (Rahwana), king of Ngalengka. For synopsis and discussion of the original kekawin, see Zoetmulder, *Kalangwan*: 217–33.

Poem opens, "Awignamastu nama

siddhi. Ana ta sira ratu dibya rengeng pra sastra ring mungsuhira pra nata, jaya apandhita ring ngaji kabèh Sang Dasarata." Compare text with MN 465.

There is a cipher date on MS. cover: "1-12-98" (December 1898), but the hand of the main text appears to be older (mid nineteenth century).

Cursive Surakarta script (hand of C. F. Winter, Sr.?).

Watermarks: EdG & Z; CONCORDIA RESPARVAE CRESCUNT.

Tooled leather binding.

Note: MS. pp. 324–33 are later additions in a different hand from the rest of the MS (in a scribal style associated with the court of Pakubuwana X, r. 1893–1939).

MS. leaves numbered 1–332; p.#s 67–68 x 2, no p.#s 254–55.

MS. pp. 239–42 and 291–300 reshot on reel 212, item 9.

RP 274B–274C Series

Serat Rama Jarwa

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, [mid 19th c.]
2 of 2 vols.

Ramayana: Macapat

Old Javanese Ramayana rendered in modern literary Javanese and macapat verse.

RP 274B **Uncat. D 70 (8 x 2.2 Yas s; kotak 46)** **Reel 174/6; R 212/42**

Serat Rama Jarwa

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, [mid 19th c.]
[Vol. I of 2]: iii, 291 pp.; 33.8 x 19.8 cm.

Ramayana: Macapat

Old Javanese Ramayana rendered in modern literary Javanese and macapat verse. Epic poem relating the struggle between Rama, king of Ngayodya, and Dasamuka (Rahwana), king of Ngalengka. Present MS comprises cantos 1–44 of the poem. See Pigeaud, *Literature of Java* I: 240. Compare text with published edition (*VBG* 1846); for synopses of cantos, see *Pratélan* I: 205–11. For précis and discussion of the original kekawin, see Zoetmulder, *Kalangwan*: 217–33. On the Yasadipuran translation, see Poerbatjaraka, *Kapustakan Djawi*: 135–37.

Poem opens in Dhangdhanggula, "Mardyaka wuryaning kramaniti, manawung mongsa kang sekar macapat, ingkang rinengga kandhané." Second canto, in Pangkur, begins, "Gumandhul ana ing ngepang." End canto, in Sinom, opens, "Wuwusen naréndra rama." MS breaks off abruptly midline.

Fine quadratic Karaton Surakarta script.

Watermarks: PROPATRIA; GIB.

Tooled leather binding. MS is loose from the binding.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. pp. 127–28 reshot on reel 212, item 42.

RP 274C (missing) **Uncat. D 71 (----)** **Reel 174/7; R 212/43**

Serat Rama Jarwa

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, late 18th c.
Inscribed: Surakarta, [mid 19th c.]
[Vol. II of 2]: i, 144, 1 pp.; 31.6 x 19.6 cm.

Ramayana: Macapat

Old Javanese Ramayana rendered in modern literary Javanese and macapat verse. Epic poem relating the struggle between Rama, king of Ngayodya, and Dasamuka (Rahwana), king of Ngalengka. Present MS comprises cantos 45–77 of the poem. See Pigeaud, *Literature of Java I*: 240. Compare text with published edition (*VBG* 1846); for synopses of cantos, see *Pratélan* I: 205–11. For précis and discussion of the original kekawin, see Zoetmulder, *Kalangwan*: 217–33. On the Yasadipura translation, see Poerbatjaraka, *Kapustakan Djawi*: 135–37.

MS opens abruptly; first full canto (MS. p. 321 verso), in Dhangdhanggula, begins, "Sru gumuruh ing samargi-margi." The final canto, in Pangkur, begins, "Narpati Ramawijaya."

Cursive Surakarta script.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL.

MS. leaves double-page numbered, 320–96; pp. 328–29 missing, pp. 342–43 missing, p. 370 missing.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. pp. 393–96 reshot on reel 212, item 43.

Manuscript was missing from the Radya Pustaka library in 2011.

RP 275 **199 (294.592 Ser s III)** **Reel 16-45/2; R 208/5**

Serat Rama Hindhu, Jilid III = Serat Ngayodya Kandha: Dhil III

Author: Anonymous

Composed: Surakarta, reign of Pakubuwana VII (1830–1858)

Inscribed: Surakarta, 1924

Scribe: Mas Sastrapratama

Vol. III of 3: iii, 339 pp.; 32.6 x 20 cm.

Rama: Prose

Collection of Rama tales in prose. Text is divided into chapters or episodes (*bab*); this volume comprises *bab* 44–80. The stories were compiled on commission of I.S.K.S. Pakubuwana VII (r. 1830–1858) from a poetic prototype acquired from C.F. Winter, Sr. (see notes on MS. p. iii). Volume includes a glossary (MS. pp. 337–41). Present MS, a copy by Mas Sastrapratama, Abdi-dalem Lurah Carik ing Kantor Kapatiyan, was completed on 5 Siyam Jé 1854 (10 April 1924).

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Vols. I-II of the series are not extant in the Radya Pustaka manuscript collection. Compare present text to MN 469. See also MN 467 and 468.

MS. leaves numbered 1–341; pp. 302–03 missing.

Complete MS reshot on reel 208, item 5.

RP 276 **3 (592.3 Sed k)** **Reel 120/4; selected color plates, Reel 223/14**
(missing)

Kekawin Bratayuda

Authors: Empu Sedhah and Empu Panuluh

Composed: Kadhiri, 1157

Inscribed: Surakarta, [ca. 1783]

i, 299 pp.: illumination; 18.5 x 15 cm.

Bratayuda: Kekawin

Old Javanese Bharatayudha in kekawin meters. 52 cantos. The opening canto, in Astakoswala, begins, "Sang sura mrih ayajnya ring samara, mahyaning ilangan kèngèng parangmuka" Final canto, again in Astakoswala, opens, "Ndah sang sipta lawas Yudhisthira miwah buhana pinongka cakraning jagad." Epic poem relating the great war between the Pandhawa and Kurawa princes that forms the final portion of the *Mahabharata*. The kekawin was begun by Empu Sedhah and finished by Empu Panuluh for their royal patron, King Jayabaya of Kadhiri. Composition commenced in 1157. For a discussion and synopsis of the poem, see Zoetmulder, *Kalangwan*: 256–63 and 269–83. See also Pigeaud, *Literature of Java* I: 178–80, and Poerbatjaraka, *Kapustakan Djawi*: 24–25.

A comparison of the hand and illumination of this manuscript with that of RP 272 suggests that this richly illuminated MS was probably produced around 1783 in the Karaton Surakarta, probably for the young crown prince who would later reign as I.S.K.S. Pakubuwana IV, 1788–1820.

MS is provided with decorative illumination: color and gold leaf. Illuminated frontispiece. Fine quadratic Karaton Surakarta script.

Appended at the close of the volume in a hand different from that of the remainder of the MS is the colophon for a riddle (*cangkriman*) that (was to have been) inscribed by Radèn Lurah Wiryaasmara.

The colophon, in Dhangdhanggula meter, provides the date malem Rebo, 10 Sawal Éhé 1796 (4 February 1868); sangkala "rasa [6] trus [9] sabdèng [7] nata [1]."

Watermarks: PROPATRIA; VI. Tooled leather binding

MS. frontispiece (pp. 1–2) reshot in color on reel 223, item 14.

Manuscript was missing from the Radya Pustaka library in 2011.

RP 277 **269 (294.592 Ser s)** **Reel 16-45/3; R 208/6**

Serat Mahabarata

Author: [R.M.T. Cakradipura?]
Composed: Surakarta, [1968]
Inscribed: Surakarta, 1968
Scribe: R.M.T. Cakradipura
42 pp.; 33.5 x 21 cm.

Bratayuda: prose

Tales from the Mahabarata in prose: Bratayuda, beginning with Drona Parwa and continuing through Karimataya. Copy and/or compilation by R.M.T. Cakradipura (= R.M.Ng. Yudapraja) is dated 11 November 1968.

New cursive Surakarta and Latin scripts.

Complete MS reshot on reel 208, item 6.

RP 278 **55 (808.543 Yas s)** **Reel 120/5**

Serat Bimasuci, Sekar Ageng = Serat Déwaruci

Author: R.Ng. Yasadipura II (= R.T. Sastranagara) (1756–1844)
Composed: Surakarta, early 19th c.
Inscribed: Surakarta, 1856
Scribes: Dèn Bagus Suwandi, Mas Agus Ujum, and Mas Agus Suligi
104, 2 pp.; 20 x 16 cm.

Déwaruci: Kawi miring

Tale of the Pandhawa prince Bima's search for the water of life, rendered in modern literary Javanese and sekar ageng (kawi miring) meters. At the close of the poem is a moralistic-didactic appendix.

Composition was commissioned by the crown prince of Surakarta, the future I.S.K.S. Pakubuwana V (r. 1820–1823). This pseudo-classic version of the text opens in Sardula Wikridita, "Nihon doning ngulun sekar ing agyani, sang narpatmajèng Jawi."

Yasadipura II's sekar ageng rendering is a translation of his father's (Yasadipura I) 1794 modern Javanese translation of the Old Javanese classic (Florida, *Writing the Past, Inscribing the Future:* 257–59). For more on the poem, see Poerbatjaraka, *Kapustakan Djawi:* 145–48 and Prijohoetomo, *Nawaruci: Inleiding Middle-Javaansche Prozatekst.* Compare text with MN 477 and MN 478 and with Leiden MS NBS 207 (Pigeaud, *Literature of Java II*: 750).

Copy by Dèn Bagus Suwandi, Mas Agus Ujum, and Mas Agus Suligi is dated 28 Sapar Wawu 1785 (28 October 1856). MS belonged to "Prawiranagaran." See notes at poem's end.

Fine quadratic Karaton Surakarta script.

Watermarks: VDL; PROPATRIA EENDRAGT MAAKT MAGT.

MS is extremely fragile.

RP 279 **181 (808.543 Win k)** **Reel 16-45/4; R 208/7**

Serat Wiwaha Jarwa

Author: C. F. Winter, Sr. (1799–1859), in consultation with R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [1842]
Inscribed: Surakarta, [1848]
i, 97 pp.; 30 x 18.7 cm.

Arjuna Wiwaha: Macapat

Rendering in modern literary Javanese of the *Kekawin Arjuna Wiwaha.* Macapat verse. Poem opens in Dhangdhanggula: "Pratisthaning budi amartani, anèng tyasing pandhita kang limpad, mring kawruh sasunyatané." The second canto, in Asmarandana, begins, "Kayu wara miwah wuni." Final canto, in Mijil, opens, "Sabdanira Sanghyang Surapati."

The poem narrates the struggle of the Pandhawa prince Arjuna, fighting on behalf of the gods, against the demon-king Niwatakawaca. The original kekawin was composed in the early eleventh century by

Empu Kanwa for his royal patron, King Érlangga, ruler of kingdom of Kahuripun. For a discussion of both the original kekawin and the modern Javanese versions, see I. Kuntara Wiryamartana, *Arjunawiwaha: Transformasi Teks Jawa Kuna Lewat Tanggapan dan Penciptaan di Lingkungan Sastra Jawa* (Yogyakarta: Duta Wacana University Press: 1990); on the present version, see pp. 325–43. See also Zoetmulder, *Kalangwan*: 234–49. Compare this manuscript witness of the poem with RP 280, RP 281, MN 474, and Leiden MS LOr 3179.

Note on MS. p. i reads: "kagungan-dalem Serat Wiwaha Jarwa sekar macapat, anggit[an]ipun Tuwan Jurubasa Winter sepuh 1776." (CE 1847/48).

Quadratic Karaton Surakarta script.

Watermarks: PROPATRIA EENDRAGT MAAKT MAGT; LVG.

MS is severely water damaged.

MS. leaves numbered 1–98; no p.# 59.

Complete MS reshot on reel 208, item 7.

RP 280 **183 (808.543 Yas s)** **Reel 16-45/5; R 212/10**

Serat Wiwaha Jarwa = Serat Mintaraga

Author: C. F. Winter, Sr. (1799–1859), in consultation with R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, [1842]

Inscribed: Surakarta, [late 19th c.]

i, 128 pp.; 32.8 x 20.7 cm.

Arjuna Wiwaha: Macapat

Rendering in modern literary Javanese of the *Kekawin Arjuna Wiwaha.* Macapat verse. Poem opens in Dhangdhanggula: "Pratisthaning budi amartani, anèng tyasing pandhita kang limpad, mring kawruh sasunyatané." The second canto, in Asmarandana, begins, "Kayu wara miwah wuni." Final canto, in Mijil, opens, "Sabdanira Sanghyang Surapati."

The poem narrates the struggle of the Pandhawa prince Arjuna, fighting on behalf of the gods, against the demon-king Niwatakawaca. The original kekawin was composed in the early eleventh century by Empu Kanwa for his royal patron, King Érlangga, ruler of kingdom of Kahuripun. For a discussion of the present modern Javanese version, see I. Kuntara Wiryamartana, *Arjunawiwaha*: 325–43. See also Zoetmulder, *Kalangwan*: 234–49. Compare the text of this MS with RP 279, RP 281, MN 474, and Leiden MS LOr 3179.

Cursive Surakarta script (late nineteenth century).

Paper of MS is very brittle.

MS. pp. 11–12 and 21–22 reshot on reel 212, item 10.

RP 281 **182 (808.543 Yas s)** **Reel 16-45/6; R 212/11**

Serat Wiwaha Jarwa = Serat Mintaraga

Author: C. F. Winter, Sr. (1799–1859), in consultation with R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, [1842]

Inscribed: Surakarta, early 20th c.

77 pp.; 33.2 x 21 cm.

Arjuna Wiwaha: Macapat

Rendering in modern literary Javanese of the *Kekawin Arjuna Wiwaha.* Macapat verse. Poem opens in Dhangdhanggula: "Pratisthaning budi amartani, anèng tyasing pandhita kang limpad, mring kawruh sasunyatané." The second canto, in Asmarandana, begins, "Kayu wara miwah wuni." Final canto, in Mijil, opens, "Sabdanira Sanghyang Surapati."

The poem narrates the struggle of the Pandhawa prince Arjuna, fighting on behalf of the gods, against the demon-king Niwatakawaca. The original kekawin was composed in the early eleventh century by Empu Kanwa for his royal patron, King Érlangga, ruler of kingdom of Kahuripun. For a discussion of the present modern Javanese version, see I. Kuntara Wiryamartana, *Arjunawiwaha*: 325–43. See also Zoetmulder, *Kalangwan*: 234–49. Compare the text of this MS with RP 279 and RP 280, MN 474, and Leiden MS LOr 3179.

"New" quadratic Karaton Surakarta script.

MS. leaves numbered 1–70; p.#s 30–36 x 2.

MS. pp. 11–14, 29–40, and 54–65 reshot on reel 212, item 11.

RP 281B **Uncat. D 9 (8 x 2.2 Sin s)** **Reel 173/8**

Serat Arjunasasrabau

Author: R.Ng. Sindusastra
Composed: Surakarta, 1829
Inscribed: Delanggu, Surakarta, 1899
i, 347 pp.; 33 x 21.3 cm.

Arjunasasrabau: Macapat

Rendering (and expansion) of the kekawin *Arjunawijaya* in modern literary Javanese and macapat verse by the Karaton Surakarta court poet, R.Ng. Sindusastra. Text opens in Sinom, "Praptané Resi Narada." Second canto, in Kinanthi, opens, "Budhal kang dadya panganjur." Final canto, in Sinom, begins "Atusan para pandhita." Version is dated 1829. Poem treats the struggles of Prabu Dasamuka (Rahwana) of Ngalengka against Prabu Wisrawa of Lokapala, Prabu Dasarata of Ngayodya (including the Subali-Sugriwa tale), and Prabu Arjunasasrabau of Maésapati. Complete poem begins with a lengthy genealogy of Surakarta kings. For synopses of cantos of the complete poem, see *Pratélan* I: 166–78. The present MS comprises cantos 52–99 of the text.

The original kekawin *Arjunawijaya* was composed by the Majapahit court-poet Empu Tantular in the fourteenth century during the reign of Prabu Hayamwuruk.

The present MS was copied by [two?] factory worker[s] in Delanggu, Surakarta Residency, probably in 1899 (the cipher date 1899 was inscribed on the original MS. cover; that cover was lost when the MS was rebound by the National Library of Indonesia [PNRI] in 2011).

Cursive Surakarta script on lined ledger paper.

MS. leaves numbered 1–355; pp. 123–24 missing, no p.#s 149–52, no p.#s 174–77.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 282 **184 (8 x 2.2 Poe s)** **Reel 16-45/7; R 208/8**

Kekawin Parthayajnya

Editor: R.Ng. Poerbatjaraka (1884–1964)
Composed: Singasari, East Java; prior to 1268
Inscribed: Surakarta, 1916/17
Scribe: R.B. Sastrasayana
ii, 62 pp.; 33.2 x 21 cm.

Parthayajnya: Kekawin

Old Javanese *Parthayajnya* in kekawin meters. Poem relates the journey of the Pandhawa prince Arjuna to Mt. Indrakila, where he is to perform ascetic practice and to meditate in preparation for taking up his role as world protector (preface to the kekawin *Arjuna Wiwaha*). Poem forms a didactic treatise on Shaivite thought and practice. For synopsis and discussion of the poem, see Zoetmulder, *Kalangwan*: 367–74. Zoetmulder suggests that the poem was composed in the east Javanese kingdom of Singasari prior to the erection of Candhi Jago in 1268. See also, Poerbatjaraka's discussion of the kekawin (*Kapustakan Djawi*: 46–49).

Edition by R.Ng. Poerbatjaraka (Lésya) comprises an edited transcription of kropak 845 and MS. Br 530, both from the collection of the Bataviaasch Genootschap van Kunsten en Wetenschappen. Kekawin text is preceded by signed introductory remarks by Poerbatjaraka along with a summary of the poem's contents. Present MS is a copy that was produced by R.B. Sastrasayana in AJ 1847 (CE 1916/17).

Scribal style is one associated with the court of Pakubuwana X, r. 1893–1939.

Lined paper.

RP 283 **354 (808.543 Ser s)** **Reel 16-45/8; R 208/9**

Serat Kunjarakarna

Author: [R.Ng. Poerbatjaraka? (1884–1964)]
Composed: Surakarta, 1909
Inscribed: Surakarta, 1957
Scribe: Dayapangréka

29 pp.; 20.2 x 16.3 cm.

Kunjarakarna: Macapat

Translation of the Old Javanese kekawin *Kunjarakarna* into modern literary Javanese. Sekar macapat. Poem opens in Dhangdhanggula, "Tanpa manis pangiketing tulis." The poem forms an edifying Buddhist tale in which the demon Buddha Wirocana reveals the horrors of Buddhist hell to Wil Kunjarakarna. The original kekawin was probably composed by Prapanca, fourteenth-century Majapahit court poet. The macapat version is dated 26 Rabingulakir Dal 1839 (18 May 1909); *sangkala*, "trustha [9] tri [3] murtining [8] ngatunggal [1]." Compare text with KS 432. Present copy by Dayapangréka is dated 9 February 1957.

Small cursive Surakarta script. Lined paper.

Note: Radya Pustaka Carik 189 (898.543 Sub s), a copy of the published edition of *Kunjarakarna*, was not filmed.

Complete MS refilmed on reel 208, item 9.

RP 284 185 (8 x 2.2 Pur s) Reel 16-45/9; R 208/10

Serat Smaradahana

Author: R.Ng. Poerbatjaraka (1884–1964)
Composed: Surakarta, 1916
Inscribed: Surakarta, [early 20th c.]
Scribe: R.M. Sukarja
i, 142 pp.; 34 x 20.8 cm.

Smaradahana: Macapat

Translation of the Old Javanese kekawin *Smaradahana* into modern literary Javanese. Sekar macapat. Poem opens in Asmarandana, "Pujané sang pramèng kawi, dumunung ing kalengengan." The poem treats the burning of the god of love, Kamajaya, by Bathara Guru (Siwah) in punishment for arousing Guru's sexual passion. For synopsis of the original kekawin, see Poerbatjaraka, *Kapustakan Djawi*: 20–22, and Zoetmulder, *Kalangwan*: 291–98.

The original kekawin was composed by Mpu Dharmaja for his royal patron, Kamèswara, a twelfth-century ruler of the kingdom of Kadhiri. Poerbatjaraka's macapat version is dated 23 Dulkangidah Jé 1846 (21 September 1916); *sangkala*, "ngrasa [6] dadi [4] bujangga [8] di [1]." Note *sandiasma* at poem's end.

Some years after composing this Javanese verse rendition of the poem, Poerbatjaraka published an edition of the kekawin text with a Dutch translation (*Smaradahana: Oud-Javaansche Tekst met Vertaling* (Bandung: Bibliotheca Javanica 3, 1931).

Copy by Radèn Mas Sukarja is in a scribal style associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–141; p.# 66 x 2.

Complete MS reshot on reel 208, item 10.

RP 285 256 A (8 x 2.23 Win s) Reel 16-45/10; R 208/11 – 209/1, 222/6

Serat Cariyos Séwu Satunggal Dalu

Author: C. F. Winter, Sr. (1799–1859), in consultation with R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1841
Inscribed: Surakarta, [mid 19th c.]
Vol. I of ?: ii, 281 pp.; 30.5 x 19 cm.

1001 Nights

Translation of the *One Thousand and One Nights* from Dutch into literary Javanese. Sekar macapat. Poem opens in Dhangdhanggula, "Purwaning rèh sinawung artati, sekunging tyas manitra ing kata, kanang pustaka wiyosé." Second canto, in Pangkur, begins, "Dangu-dangu awaspada." The final canto, in Pangkur, opens, "Ngong dulu turongga ika." Winter produced this translation with assistance from the pujongga Ronggawarsita (see RP 286). Poem is dated 8 Rabingulawal Wawu 1769 (29 April 1841); *sangkala*, "trus [9] rasa [6] sabdèng [7] nata [1]." See also Pigeaud, *Literature of Java* II: 722–23 (NBS 54). This codex at one time belonged to a set of volumes that included codices now housed in the library of the Mangkunagaran Palace (MN 301, 302, and 303).

Quadratic Karaton Surakarta script.
Watermark: GR.
Complete MS reshot on reel 208, item 11 and reel 209, item 1; MS. pp. 138–281 again reshot on reel 222, item 6.

RP 286 **256 B (8 x 2.23 Win s)** **Reel 16-45/11; R 209/2**

Serat Cariyos Séwu Satunggal Dalu
Author: C. F. Winter, Sr. (1799–1859), in consultation with R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1841
Inscribed: Surakarta, 1884
ii, 678 pp.; 33 x 21 cm.

Translation: 1001 Nights

Translation of the *One Thousand and One Nights* from Dutch into literary Javanese. Sekar macapat. Poem opens in Asmarandana, "Pukulun Sri Narapati, punika cariyosira." Second canto, in Pangkur, begins, "Ni Dhudhun gya wedalira." The final canto, in Pangkur, opens, "Madungdung sing èsmu duka." Winter produced this translation with assistance from the pujongga Ronggawarsita. The present MS is a copy of the author's original draft, noting the corrections and emendations by Ronggawarsita (see MS. p. ii). This copy is dated 26 August 1884.
Cursive Surakarta script.
Complete MS reshot on reel 209, item 2.

RP 286B (missing) **Uncat. (----)** **Reel 177/7**

Dongèng Andhé-Andhé Lumut
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta; late 19th c.]
70 pp.; 22 x 17.7 cm.

Folk tale

Well-known Javanese folk tale: the romance of Andhé-andhé Lumut and Klenting Kuning rendered in macapat verse. Five cantos. Poem opens in Asmarandana, "Kintaka sinawung kingking, mumuri dongèng duk kuna." Final canto, in Pucung, begins, "Yuyu ganggang, dur miyarsa wuwus sendhu." At the close of MS is a note that reads, in part, "taksih wonten candhakipun." No further volumes were extant in the Radya Pustaka at the time of filming.
Cursive script of probable Surakarta provenance. The hand diminishes in quality as the writing progresses.
MS missing from the Radya Pustaka library in 2011.

RP 287 **66 (8 x 2.2 Tan s)** **Reel 16-45/12; R 209/3**

Serat Werttasancaya = Serat Cakrawala Duta
Author: Empu Tanakung
Composed: East Java, second half of the 15th c.
Inscribed: Surakarta, [early 20th c.]
i, 34 pp.; 33 x 21 cm.

Javanese literature; prosody

The kekawin *Werttasancaya* (also known as *Cakrawala Duta)* comprises a treatise on kekawin meters composed in the form of a romantic tale of two separated lovers who are reunited with the assistance of a pair of ducks (*cakrawala*) acting as intermediaries. See Zoetmulder, *Kalangwan*: 104–16.
Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).
Complete MS reshot on reel 209, item 3.

RP 288 **242 (4 x 2.203 Amo s)** **Reel 165/26**

Serat Kawi Bausastra
Author: R.T. Sastranagara (= R.Ng. Yasadipura II, 1756–1844), with emendations by R.Ng. Ronggawarsita (1802–1873) and Sastrawarsita
Composed: Surakarta, [early 19th c.]
Inscribed: Surakarta, [mid 19th c.]
Scribes: R.T. Hamongpraja and Sastrawarsita
i, 134 pp.; 43.5 x 28 cm.

Kawi-Javanese language: dictionary

Kawi-Javanese dictionary compiled by the Karaton Surakarta court poet R.T. Sastranagara, with emendations by his grandson, the pujongga Ronggawarsita and Sastrawarsita.

Copy by R.T. Hamongpraja (certified by Ronggawarsita), with later emendations inscribed by Sastrawarsita (Carik Pangrembé ing Wiryadiningratan). Some of the emendations appear to be in the hand of the pujongga Ronggawarsita. MS was used as a model (*palupi*) for the teacher's college in Surakarta. Established in 1852, this college was the first western-style school for natives in the Netherlands East Indies.

Quadratic Karaton Surakarta script, with emendations in Karaton Surakarta Kadipatèn scripts.

Watermarks: J.H.A.; J. H. AMESHOFF.

MS is water-damaged.

RP 289–291 Series

SERIES: Serat Bausastra Jawi

Authors: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra) & E. Moodij
Composed: Surakarta, 1919
Inscribed: Surakarta, [early 20th c.]
3 of 4 vols. (Vol. I–III)

Javanese language: dictionary

Javanese-Javanese dictionary based on the Gericke-Roorda Javanese-Dutch dictionary. Typed transliterations of this MSS series may be found at the Sono Budaya Museum in Yogyakarta (MSB/B1–3), the Fakultas Sastra Universitas Indonesia (FSUI BA 85–87), and Leiden University library, LOr 6682a–c. See Behrend and Pudjiastuti, *Katalog Induk Naskah-Naskah Nusantara* III-A: 38.

RP 289 **274 (4 x 2.203 Wir s I)** **Reels 16-45/13 – 16-46/1; R 212/1, 222/13**

Serat Bausastra Jawi: Ha, Na, Ca Ra, Ka

Authors: Ng. Wirapustaka, 1843–1926 (= Ng. Prajapustaka = Ki Padmasusastra) & E. Moodij
Composed: Surakarta, 1919
Inscribed: Surakarta, [early 20th c.]
Vol. I of 4: viii, 728 pp.; 33.5 x 20.5 cm.

Javanese language: dictionary

Dictionary prepared by Ng. Wirapustaka with the assistance of Twn. E. Moodij, on commission of R.T. Jaksanagara. The dictionary is preceded by an author's introduction that is dated 15 August 1919.

Note: on MS. p. i is a letter from Prajapustaka, dated May 1920, presenting 176 pages of the manuscript to Bandara [...].

Scribal style is one associated with the court of Pakubuwana X in the opening decades of the 20th century.

MS. leaves numbered 1–729; p.# 12 x 2, p.# 27 x 2, p.# 107 x 2, p.# 176 x 2, p.#s 203–04 x 2, no p.#s 280–89, p.# 317 x 2, no p.# 337, p # 379 x 2, p.# 415 x 4, no p.# 546, no p.# 561, p.# 638 x 2, no. p.# 646.

MS. pp. 1–250 reshot on reel 212, item 12; MS. pp. 116–18 again reshot on reel 222, item 13.

RP 290 **280 (4 x 2.203 Wir s II)** **Reel 16-46/2**

Serat Bausastra Jawi: Da, Ta, Sa, Wa, La

Authors: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra) & E. Moodij
Composed: Surakarta, 1919
Inscribed: Surakarta, [early 20th c.]
Vol. II of 4: i, 569 pp.; 32.5 x 20.5 cm.

Javanese language: dictionary

Javanese-Javanese dictionary based on the Gericke-Roorda Javanese-Dutch dictionary. Dictionary prepared by Ng. Wirapustaka with the assistance of Twn. E. Moodij, on commission of R.T. Jaksanagara.

Scribal style is one associated with the court of Pakubuwana X in the opening decades of the 20th century.

MS. leaves numbered 1–602; no. p.# 49, no p.#s 132–33, no p.# 177, p.# 217 x 2, no p.# 241, p.# 332 x 2, p.#s 384–85 x 2, no p.# 433, no p.#s 438–57, no p.#s 579–88, no p.# 595.

RP 291 281 (4 x 2.203 Wir s III) Reel 16-46/3

Serat Bausastra Jawi: Pa, Dha, Ja, Ya, Nya
Authors: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra) & E. Moodij
Composed: Surakarta, 1919
Inscribed: Surakarta, [early 20th c.]
Vol. III of 4: i, 281 pp.; 33.5 x 21 cm.

Javanese language: dictionary

Javanese-Javanese dictionary based on the Gericke-Roorda Javanese-Dutch dictionary. Dictionary prepared by Ng. Wirapustaka with the assistance of Twn. E. Moodij, on commission of R.T. Jaksanagara.

Scribal style is one associated with the court of Pakubuwana X in the opening decades of the 20th century.

MS. leaves numbered 1–271; no. p.#s 158–59, p.# 174 x 2, no p.# 188, p.#s 206–17 x 2.

Final volume of this 4-volume dictionary was no longer extant in the collection at the time of filming.

RP 292 297 (4 x 2.25 Ron s) Reel 16-46/4

Serat Paramasastra
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, 1868 or earlier
iii, 83 pp.; 31.5 x 19.5 cm.
Scribe: R.Ng. Ronggawarsita

Javanese language: grammar

Prose treatise on Javanese grammar, with special focus on phonetics and on meanings of the letters of the alphabet (*aksara*).

This manuscript is a signed Ronggawarsita autograph. The pujongga Ronggawarsita gave the manuscript to his son-in-law R. Atmakartika on 27 Siyam Éhé (22 January 1868); see dedication on MS. p. iii. MS was presented to the Museum Radya Pustaka by Ronggawarsita's grandson, R.Ng. Surakartika (see MS. pp. ii).

Karaton Surakarta Kadipatèn script.

RP 293 76 (4 x 2.25 Ron s) Reel 16-46/5

Serat Paramasastra
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [late 19th c.]
i, 59 pp.; 33.2 x 20.5 cm.

Javanese language: grammar

Prose treatise on Javanese grammar, with special focus on phonetics and on meanings of the letters of the alphabet (*aksara*).

Karaton Surakarta Kadipatèn script, in a style prevalent in the early years of the reign of Pakubuwana X (1893–1939). Paper is brown.

RP 294 111 (808.84 Wir x) Reel 16-47/1; R 212/13

Serat Warnasari
Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, [ca. 1893–1917]
Inscribed: Surakarta, ca. 1917
Scribes: [Ng. Wirapustaka] and unknown
iv, 128 pp.; 33.5 x 21.5 cm.

Language & literature

Compilation of 17 articles by the Surakartan literatus Ki Padmasasusastra; most of the articles concern Javanese language and literature.

MS inscribed in several hands: Karaton Surakarta Kadipatèn scripts and other scribal styles associated with the court of Pakubuwana X (r. 1893–1939). Portions of the MS appear to be in the author's own hand. KS 568 is a copy of this MS.

MS. leaves numbered 1–126; 2 pp. following p.# 95 not numbered.

MS. pp. 80, 110, 120–26 reshot on reel 212, item 13.

1. *Condraning Warni* (MS. pp. 1–8). Collection of similes and metaphors descriptive of female beauty. Collection includes examples from cited Javanese literary works.
2. *Condrasangkala: Sekar Kusumawicitra*

(MS. pp. 9–11). Poem grouping Javanese chronogram words according to their numerical equivalents.

3. *Condraning Mongsa Kalihwelas* (MS. pp. 13–14). Cryptic descriptions (explicated) of the twelve solar *mongsa* of the Javanese calendrical system.
4. *Cangkriman* (MS. pp. 15–18). Collection of riddles.
5. *Rurabasa* (MS. pp. 19–21). Collection of idiomatic expressions in Javanese.
6. *Triwarna* (MS. pp. 22–25). Javanese word list: lexical items having equivalents in the three language levels: ngoko, krama, and krama inggil.
7. *Sanépa* (MS. pp. 26–30). Idiomatic expressions and allusions.
8. *Saroja* (MS. pp. 31–40). Compound words: combinations of two words with the "same" meaning.
9. *Silihan* (MS. pp. 41–43). Metaphorical usages of words.
10. *Saloka* (MS. pp. 44–48). Javanese proverbs and sayings.
11. *Paribasan* (MS. pp. 49–51). Javanese proverbs and sayings.
12. *Gandhenging Basa: Purwa, Madya, Wasana* (MS. pp. 53–61). Notes concerning syntax and syntactical meaning. See also below, article 16.
13. *Namaning Pujongga sarta Namaning Serat-Serat Karanganipun* (MS. pp. 62–71). Listing of Javanese writers (*pujongga*) and their works.
14. *Layang: Namaning Serat Kawi Jarwa Karanganipun para Pujongga ing Jaman Kina sarta Ringkesaning Cariyosipun Satunggiling Serat Wau (Pethikan saking Serat J.H.I, 1917)* (MS. pp. 72–84). Listing in alphabetical order of Javanese literary works with notes pertaining to their authorship and to their contents.
15. *Kawruh Dakon* (MS. pp. 85–94). Strategies for playing *dakon*. The strategies were developed by R. Atmawiraga IV, Ki Padmasusastra's father-in-law. Macapat verse. Text also includes a brief sketch of the life and career of the eccentric Atmawiraga. Prose.
16. *Basa Walaka: Gandhenging Basa* (MS. pp. 95–121). Notes on Javanese syntax and syntactical meaning. Text quotes from and expands upon Padmasusastra's *Belletrie* (1893); expanded version dated 1917. Note two maps on un-numbered leaves following MS. p. 95.
17. *Buddha Serat Rama Keling* (MS. pp. 123–26). Rama tale in macapat verse: the crossing of Rama's monkey army to Ngalengka.

RP 294B Uncat. (4 x 9.6304 Ser s; kotak 7) Reel 177/8

[Kawi Dasanama tuwin Condrasangkala]
Compiled by: Anonymous
Compiled: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
15, 53, 16 pp.; 20.5 x 16.5 cm.

Language & literature

Compilation of 5 texts concerning matters of language and literature, especially chronograms.
Various hands.
MS. I: 1–15; MS. II: 1–53; MS. III: 1–16 (MS. III is bound in volume front to back; pp. 1–4 are blank).

1. *Serat Kawi Dasanama* (MS. I: 1–15). Kawi-Javanese synonym list. Cursive Surakarta script.
2. *Serat Kusumawicitra = Serat Rupacondra* (MS. II: 1–36). Listing of Javanese chronogram words according to their numerical equivalents: "Kawi" language in sekar ageng meters, with word-for-word translation into modern Javanese, and speculative interpretations of the words' "true inner meanings." Compare text with KS 567.1. Coarse hand.
3. *Serat Condrageni* (MS. II: 37–53).

Metaphysical speculations concerning Javanese chronogram words, arranged according to their numerical equivalents. Excerpted from a *Serat Cabolang* (cantos 53–54) manuscript that belonged to K.G.P.H. Hadiwijaya (son of Pakubuwana X and head of the Paheman Radya Pustaka, 1926–ca. 1975). The *Cabolang*, was composed in 1815 by the Karaton Surakarta court poets, Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II, and Ki Ng. Sastradipura. Compare with KS 567.3. Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

4. *Pratélanipun Condrasangkala* (MS. III: 1–12). Listing of Javanese chronogram words according to their numerical equivalents: "Kawi" language in sekar ageng meters, with translation into modern Javanese prose. Compare text with KS 567.2. Coarse hand: inscribed in two columns.

5. *Tegesipun Hanacaraka (saking Pancapranawa)* (MS. III: 13–16). Meditation on the metaphysical meanings of the letters of the Javanese alphabet (*aksara*). Prose. Text is said to be derived from *Serat Pancapranawa*. Coarse hand.

RP 295 90 (4 x 2.2 Wir s) Reel 16–47/2; R 209/4

Serat Warnabasa
Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta,1896
Inscribed: Surakarta, 1898
Scribe: Sastradiharja
iv, 94 pp.; 33 x 20.5 cm.

Language: lexicon

Javanese language word list: krama and krama dhusun words. Text is incomplete, comprising only the first two items listed in the table of contents. Text is preceded by an author's introduction (MS. pp. 1–5). Copy by Sastradiharja was probably completed in 1898 (see MS. p ii). Complete text has been published (Surakarta 1900); see *Pratélan II*: 238.

Cursive Surakarta script.

Complete MS reshot on reel 209, item 4.

RP 296 91 (4 x 2.2 Wir s) Reel 16–47/3; R 209/5

Serat Aribasa: Paklempakaning Tembung ingkang kanggé Pawicantenan
Author: R.Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1917–1918
Inscribed: Surakarta, 1917–1918
Scribe: [Wirapustaka?]
ii, 111 pp. 33.7 x 21.5 cm.

Language: idioms

Alphabetically arranged collection of idiomatic expressions in Javanese. Included are examples of usage from ordinary speech, literary works, and wayang performance. Text is preceded by a signed author's introduction.

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Complete MS reshot on reel 209, item 5.

RP 297 275 (4 x 2.28 Win s) Reel 165/27–166/1

Serat Saloka Paribasan
Author: C. F. Winter, Sr. (1799–1859), ed., Ki Padmasusastra (1843–1926)
Composed: Surakarta, 1917
Inscribed: Surakarta, 1917
iv, 600 pp.; 34.8 x 21.8 cm.

Language: proverbs & idioms

Alphabetized inventory of proverbs and idiomatic expressions in Javanese, from C. F. Winter's edition of *Serat Saloka Paribasan* (Amsterdam: Muller, 1858). Alphabetization by Ki Padmasusastra.

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–597; p.# 118 x 2, no p.#371, p.#s 394–95 x 2, p.# 505 x 2.

RP 298 **330 (4 x 2.207 Ser s)** **Reel 16-47/4; R 209/6 & 221B/3**

Serat Kusumawicitra
Author: Anonymous
Composed: Surakarta, 1903/04
Inscribed: Surakarta, 1903/04
i, 7 pp.; 34 x 21.5 cm.

Language: riddles

Collection of riddles (*wangsalan*). Text was commissioned by K.R.A. Sasradiningrat IV, Pepatih-dalem Karaton Surakarta and founder of the Paheman Radya Pustaka, in AJ 1833 (CE 1903/04).

Scribal style is one associated with the court of Pakubuwana X (r. 1893–1939).

Complete MS reshot on reel 209, item 6, and again on reel 221B, item 3.

RP 299 **65 (4 x 2.2 Pan p)** **Reel 16-47/5; R209/7 & 221B/4**

Panyeratipun Sigeg: Ka dumugi Ba
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
i, 38 pp.; 34 x 22 cm.

Language: lexicon

Alphabetically arranged list of words ending with final stopped consonants. Words are provided with definitions in Dutch.

Cursive Surakarta and Latin scripts. Lined paper.

Complete MS reshot on reel 209, item 7, and again on reel 221B, item 4.

RP 300 **286 (813.81 Ser s)** **Reel 16-47/6; R209/8 & 221B/5**

Serat Wasita Basa: Kala ing Kina Kawastanan Udaka Wimba = Serat Kératabasa
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1895
i, 27 pp.; 21 x 16.7 cm.

Language: alphabet

Meditations on the metaphysical meanings of the letters of the Javanese alphabet (*aksara*). Text includes speculations concerning a person's character from the characters in his or her name. Prose. The text is said to have been created by the mythic eleventh-century Javanese king, Prabu Ajisaka, following a divine visitation. Compare text with MN 552. The cipher date 22 II 25 (14 August 1895) is inscribed on MS. cover.

Small Karaton Surakarta Kadipatèn script: inscribed in red and black inks. Lined notebook paper.

Complete MS reshot on reel 209, item 8, and again on reel 221B, item 5.

RP 301 **64 (4 x 2.2 Ser s)** **Reel 16-47/7; R209/9 & 221B/6**

Serat Kridhaksara
Author: Anonymous
Composed: [Surakarta; mid 19th c.]
Inscribed: Surakarta, [late 19th c.]
28 pp.: illustrations; 34 x 21 cm.

Language: alphabet

Meditations on the metaphysical, embodied meanings of the letters of the Javanese alphabet (*aksara*). Text details how the letters of the alphabet inscribe the human body. Also included are passages on the origin and the development of the Javanese alphabet.

Karaton Surakarta Kadipatèn script. Lined paper. Paper is extremely brittle.

Complete MS reshot on reel 209, item 9, and again on reel 221B, item 6.

RP 302 **16 (4 x 2.05 Uru u)** **Reel 16-47/9**

[Bab Aksara Jawi lan Aksara Sanskrit]
Composed by: [R.Ng. Karyarujita?]
Composed: Surakarta, early 20th c.
Inscribed: Surakarta, 1903 & 1909
Scribe: Karyarujita
i, 22 pp.; 20.6 x 16.3 cm.

Language: alphabet

Two texts on the Javanese, Old Javanese, and Sanskrit alphabets and writing systems.

Scribal styles associated with the court of Pakubuwana X (r. 1893–1939).

1. *Urut-Urutipun Pangkating Aksara Jawi* (MS. pp. 1–14). History of the development of Javanese scripts and alphabets from the solar year 141 to the reign of I.S.K.S. Pakubuwana III (r. 1749–1788). Prose. Examples of the scripts are provided. Essay and/or copy by Suwita (= R.Ng. Karyarujita) is dated "2-VI-33" (26 August 1903).

2. *Katranganipun Aksara Sangskrit utawi Aksara Jawi Kina* (MS. pp. 16–22). Concise essay on the Sanskrit alphabet and script. Essay and/or copy by Karyarujita is dated "15-II-39" (9 March 1909). Mangkunagaran Reksa Pustaka MS. C 70, a copy of this MS, is dated 5 August 1931.

RP 303 23 (8 x 2.2 Pur b) Reel 16-47/10; R 212/14

Bab Babading Kasusastran

Author: W. J. S. Poerwadarminta (1903–1968)
Composed: Surakarta, 1931
Inscribed: Surakarta, 1931
i, 37 pp.; 20.3 x 16.5 cm.

Literary studies

Prose essay on the history of Javanese literature from the dawn of history to fifteenth-century Majapahit. The essay, delivered as a lecture [at the Paheman Radya Pustaka?] on 14 July 1931, draws heavily on Dutch scholarly sources.

Cursive Surakarta script. Lined notebook paper.

MS. pp. 26–31 reshot on reel 212, item 14.

RP 304 29 (8 x 2.2 Sur s) Reel 16-47/11; R 212/15

Suraosing Carita

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [early 20th c.]
i, 57 pp.; 21 x 16.3 cm.

Literary studies

Prose essay on symbolism and allegory in Javanese literary works, especially histories. The essay is presented in the form of a dialogue between Ki Puja and Ki Angga. The dialogue concerns the Jaka Tingkir tale in the *Babad Demak* and the Trunajaya episode in the *Babad Kartasura*. The text, which breaks off abruptly, is incomplete.

Cursive Surakarta script. Lined notebook paper.

MS. pp. 23–24 & 33–36 reshot on reel 212, item 15.

RP 305–308 Series

SERIES: Serat Bauwarna Jawa

Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1898–1910
Inscribed: Surakarta, 1898–1910
Scribes: Wirapustaka and Radya Pustaka staff
4 of 4 vols.

Encyclopedia

Encyclopedia of Javanese lore, arts, culture, and history. Prose. The entries are arranged in roughly alphabetical order. Encyclopedia was produced by Wirapustaka and members of the Radya Pustaka staff. The project was commissioned by K.R.A. Sasradiningrat IV, Pepatih-dalem Karaton Surakarta, 1890–1916, and founder of the Paheman Radya Pustaka. Begun in AJ 1828 (CE 1898/99), the encyclopedia was compiled over a number of years. A single volume of the encyclopedia was published in Surakarta in 1911; see *Pratélan* II: 381.

In 1931, Pigeaud commissioned a typed transliteration of the encyclopedia. The complete four-volume transliteration is stored in the Leiden University Library (LOr 6681 a–d); Vols. II–IV of this transliteration may be found at the Sonobudoyo Museum (LL 1–3); see Behrend, *Katalog Induk Naskah-naskah Nusantar* I: 649–50.

RP 305 **273 A (030.95982 Wir s I)** **Reel 166/2**

Serat Bauwarna Jawa: Ha dumugi Ka
Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1898–1910
Inscribed: Surakarta, 1898–1910
Scribes: Wirapustaka and Radya Pustaka staff
Vol. I of 4: iii, 664 pp.; 34 x 21.5 cm.

Encyclopedia

Encyclopedia of Javanese lore, arts, culture, and history. Prose. The entries are arranged in roughly alphabetical order. Encyclopedia produced by Wirapustaka and members of the Radya Pustaka staff on commission of K.R.A. Sasradiningrat IV. See notes to RP 305–308 Series above.

Present MS is in draft form and is inscribed in a number of hands, mostly in the hand of the author/editor, Ng. Wirapustaka. Assembled under the heading *kupiya* are a number of original documents from the Karaton Surakarta and the Kapatiyan.

MS. leaves numbered 1–583 (and/or 1–624); p. 5 x 2, p. 22 + 1, p. 33 + 1, p. 34 + 1, p. 44 + 1, p. 62 + 1, p. 71 + 1, pp. 154–55 are blank, p. 164 + 1, p. 165 + 1, p. 178 + 1, p.# 181 + 33 (181a–181w; many of which are double), p. 182 + 1, p. 196 + 1, p. 200 + 1, p. 201 + 1, p.# 209 is blank, p.# 216 x 2, p. 228 + 1, p. 247 + 1, p. 248 + 1, no p.# 288, p. 294 + 1, p. 295 + 1, p. 296 + 1, p. 300 + 1, p. 301 1, p. 303 + 1, p.#s 304–05 are blank, p. 307 + 1, p. 318 is blank, p. 342 + 1, p 359 + 1, p. 360 + 1, p. 361 + 1, pp. 364–68 are blank, p. 374 + 1, p. 377 + 1, p. 387 + 1, p. 387 + 1, p. 405 + 1, p. 406 + 1, p. 410 + 1, p. 416 is blank, p. 418 + 1, p. 419 + 1, p. 453 + 1, p. 456 + 1, p. 457 + 1, p. 492 + 1, p. 569 + 1, p. 570 + 1, p. 571 + 1, p. 572 + 1, p.# 572 x 2.

RP 306 **273 B (030.95982 Wir s II)** **Reels 166/3–; 167/1 R222/14**

Serat Bauwarna Jawa: Da dumugi La
Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1898–1910
Inscribed: Surakarta, 1898–1910
Scribes: Wirapustaka and Radya Pustaka staff
Vol. II of 4: i, 693 pp. (pp. 625–1249); 34 x 21.5 cm.

Encyclopedia

Encyclopedia of Javanese lore, arts, culture, and history. Prose. The entries are arranged in roughly alphabetical order. Encyclopedia produced by Wirapustaka and members of the Radya Pustaka staff on commission of K.R.A. Sasradiningrat IV. See notes to RP 305–308 Series above.

Present MS is in draft form and is inscribed in a number of hands, mostly in the hand of the author/editor, Ng. Wirapustaka.

MS. leaves numbered 625–1249; p. 629 + 1, p. 632 + 1, p. 640 + 1, p. 644 + 1, p. 655 + 1, no p.#s 660–65, p. 676 + 1, p. 677 + 1, p. 693 + 1, p. 703 + 1, p. 711 + 1, p. 712 + 1, p. 713 + 1, p. 724 + 1, p. 731 + 1, p. 747 + 1, p. 819 + 1, p. 832 + 1, p. 833 + 1, p. 834 + 1, p. 835 + 1, p. 836 + 1, p. 837 + 1, p. 838 + 1, p. 840 + 1, p. 841 + 1, p. 842 + 1, p. 843 + 1, p. 844 + 1, p. 845 + 1, p. 846 + 1, p.# 846 x 2, p. 849 + 1, p. 858+ 1, p. 870 + 1, p. 875 + 1, p. 883 + 1, p. 884 + 1, p. 885 + 1, no p.#s 928–29, p. 945 + 1, p. 950 + 1, p. 975 + 1, p. 1005 + 1, p. 1008 + 1, p. 1055 + 1, p.#s 1056 x 2, p. 1057 + 1, p. 1058 + 1, p. 1086 + 1, p.# 1086 x 2, p. 1121 + 1, p. 1144 + 1, p. 1145 + 1, p. 1146 + 1, p. 1148 + 1, p. 1150 + 1, p. 1166 + 1, p. 1169 + 1, p.# 1183 x 4, p. 1211 + 1, p. 1213 + 1, p. 1214 + 1, p. 1215 + 1, p. 1216 + 1, p. 1217 + 1, p. 1218 + 1, p. 1219 + 1, p. 1220 + 1, p. 1221 + 1, p. 1222 + 1, p. 1223 + 1, p. 1224 + 1, p. 1225 + 1, p. 1226 + 1, p. 1227 + 1.

RP 307 **279 (030.95982 Wir s III)** **Reel 16-47/8; R 209/10**

Serat Bauwarna Jawa: Pa dumugi Nya
Author: Ng. Wirapustaka,1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1898–1910
Inscribed: Surakarta, 1898–1910
Scribes: Wirapustaka and Radya Pustaka staff

Vol. III of 4: 425, 1 pp. (pp. 1250–1655); 33.2 x 21.5 cm.

Encyclopedia

Encyclopedia of Javanese lore, arts, culture, and history. Prose. The entries are arranged in roughly alphabetical order. Encyclopedia produced by Wirapustaka and members of the Radya Pustaka staff on commission of K.R.A. Sasradiningrat IV. See notes to RP 305–308 Series above.

Present MS is in draft form and is inscribed in a number of hands, mostly in the hand of the author/editor, Ng. Wirapustaka.

Note cipher date "1910" on reverse of MS. p. 1430.

MS. leaves numbered 1250–1655; no p.# 1303, pp. 1307–16 are blank, p.# 1316 followed by p.#s 1287–96' (p.# 1296 x 2), p.# 1356 x 2, pp. 1363–83 are blank, p.# 1408 x 7, p.# 1418 x 2, p.# 1419 x 2, p.# 1420 x 2, p.# 1474 x 2, p.# 1475 x 2, p.# 1477 x 2, p.# 1478 x 2, p.# 1479 x 2, p.# 1481 x 2, p.# 1482 x 2, p.# 1484 x 2, p.# 1486 x 2, p.# 1487 x 11, p.# 1475 x 2, p.# 1492 x 2, p.# 1499 x 2, p.# 1511 x 2, p.# 1519 x 2, p.# 1529 x 2, no p.# 1534, p.# 1536 x 2, p.#s 1537–38 one leaf only, no p.#s 1541–50, p.# 1556 x 2, p.# 1557 x 2, p.# 1565 x 2, p.# 1571 x 2, p.# 1632 x 2, p.# 1633 x 2, p.# 1634 x 2, p.# 1635 x 2, p.# 1636 x 2, p.# 1638 x 2, p.# 1644 x 2.

Complete MS reshot on reel 209, item 10.

RP 308 **273 C (030.95982 Wir s IV)** **Reel 16-47/12; R 210/1**

Serat Bauwarna Jawa: Ma dumugi Tha

Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, 1898–1910
Inscribed: Surakarta, 1898–1910
Scribes: Wirapustaka and Radya Pustaka staff
Vol. IV of 4: 293 pp. (pp. 1656–1930); 34.6 x 21.5 cm.

Encyclopedia

Encyclopedia of Javanese lore, arts, culture, and history. Prose. The entries are arranged in roughly alphabetical order. Encyclopedia produced by Wirapustaka and members of the Radya Pustaka staff on commission of K.R.A. Sasradiningrat IV. See notes to RP 305–308 Series above.

Present MS is in draft form and is inscribed in a number of hands, mostly in the hand of the author/editor, Ng. Wirapustaka. .

MS. leaves numbered 1656–1930; p.# 1658 x 2, 4 p. booklet inserted between p. 1678 & p. 1679, p. 1681 is blank, p.# 1682 x 2, p. 1691 is blank, p.# 1692 x 2, p.# 1694 x 2, p.# 1695 x 2, p.# 1719 x 2, p. 1726 is blank, p.# 1727 x 2, p.# 1755 x 2, p.# 1767 x 2, p.# 1773 x 2, p.# 1793 x 2, p.# 1795 x 2, p.# 1797 x 2, p.# 1900 x 2, p.# 1907 x 2.

Complete MS reshot on reel 210, item 1.

RP 309 **98 (611.003 Wir k)** **Reel 16-47/13; R209/11 & 221B/7**

Kawruh Kamanungsan

Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)
Composed: Surakarta, [turn of 20th c.]
Inscribed: Surakarta, [turn of 20th c.]
Scribe: [Wirapustaka]
iv, 42 pp.; 33.5 x 21.3 cm.

Literary studies: "dictionary" of the human body

A "dictionary" of the human body, including metaphors, similes, idiomatic expressions, and allusions (with citations from Javanese literary works), as well as notes on human physiognomy. Text is preceded by author's signed introduction.

Scribal style is one associated with the court of Pakubuwana X (1893–1939).

Complete MS was reshot on reel 209, item 11, and again on reel 221B, item 7.

RP 310 **208 (910.4 Pad c)** **Reel 16-47/14; R 209/12**

Cariyos Lelampahanipun Ki Padmasusastra dhateng Nagari Néderlan Nalika Taun Maséhi 1891

Author: Ng. Wirapustaka, 1843–1926 (= Ki Padmasusastra)

Composed: Lamongan, 1893
Inscribed: Surakarta, 1905
Scribe: Jayageni
i, 31 pp.; 31.8 x 21 cm.

Biography: Padmasusastra

Travel journal recording the journey of the Surakarta literatus Ki Padmasusastra (Ng. Wirapustaka) to the Netherlands (September–December 1891). Prose. MS is copied from author's autograph that was written in Lamongan in 1893. Copy by Jayageni is dated "19-5-35" (22 July 1905).

Scribal style is one associated with the court of Pakubuwana X (1893–1939).

Complete MS was reshot on reel 209, item 12.

RP 311 **42 (8 x 2 .2 Ron s I)** **Reel 16-47/15; R210/2 & 222/7**

Serat Centhini I: Serat Cabolang = Suluk Tambangraras I: Cabolang

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [turn of the 20th c.]
Scribe: [Karyarujita]
Vol. I of [ ]: ii, 412 pp.; 21 x 16.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. Macapat verse. The complete poem comprises 722 cantos. Present MS comprises cantos 1 – 87 of the poem. Canto numbers referenced here and elsewhere in this volume are those of Kamajaya's *Centhini* edition (*Serat Centhini [Suluk Tambangraras]*, Vols. I–XII [Yogyakarta: Yayasan Centhini: 1985–1991]). MS opens in Sinom, "Sri Narpatmaja sudibya, talatah ing nungswa Jawi, Surakarta Hadiningrat, agnya ring kang wadya carik, Sutrasna kang kinanthi." Final canto, in Kinanthi, begins, "Wanci akhir lingsir dalu, nuring rat katon nelahi." The present volume narrates the adventures of Ki Mas Cabolang, son of Sèh Akadiyat of Sokayasa. The adventures are set in seventeenth-century Mataram during the reign of Sultan Agung.

The *Cabolang-Centhini* was commissioned by the crown prince of Surakarta, who was later to reign as I.S.K.S. Pakubuwana V (r. 1820–1823) on 26 Mukharam Jé 1742 (7 January 1815). The massive 722-canto poem was compiled by a team of court poets comprised of Ki Ng. Ronggasutrasna (abdi-dalem kliwon carik Kadipatèn), R.T. Sastranagara (= R.Ng. Yasadipura II) (abdi-dalem bupati carik Kadipatèn) and Ki Ng. Sastradipura (abdi-dalem kliwon carik Kadipatèn). According to Kamajaya, the court poets were assisted by three prominent ulama: Pangéran Jungut Mandurarja (pradikan krajan Wangga, Klathen), Kyai Kasan Besari (pesantrèn Gebangtinatar, Tegalsari, Panaraga), and Kyai Mohamad Minhad (ulama ageng ing Surakarta) (Kamajaya, ed., *Serat Centhini* I: iv). The crown prince himself is said to have written the erotic portions of the text.

The Centhini corpus forms a compilation of knowledges that were relevant to life in and around Surakarta in the early nineteenth century; the knowledges are set in intricate frame tales that revolve around the early seventeenth-century adventures of several wandering santri, notably Mas Cabolang and Ki Amongraga, as they travel through Java. Cabolang is the errant son of Sèh Akadiyat, the kyai of the pesantrèn of Sokayasa in Banyumas. Ki Amongraga (Jayèngresmi) is the son of Sunan Giri Parapèn, who had been spiritual leader of Islam in Java. When Sunan Giri was defeated by the forces of Sultan Agung in 1636, Amongraga and his siblings were forced to take on new identities and flee across Java. Prominent among Amongraga's teachers is the Kyai of Karang, usually identified with Mt. Karang, Banten, but possibly referring to "Haji Karang," that is, Syech Abdul Muhyi (or one of his descendants) of the Saparwadi pesantrèn

(Pamijahan, Banyumas), renowned founding center of the Syattariyah tarekat in Java. The knowledges incorporated into the *Centhini* include, among many others, Islamic theology, tasawuf, Javanese history and prophecy, cosmology, divination, geography, literary studies, crafts, wayang, gamelan, folk arts, ethics, and erotics. A number of prior texts are excerpted and incorporated into the body of the *Centhini*.

For further discussions of the poem, and synopses of its cantos, see Pigeaud, "De Serat Tjabolang en de Serat Tjentini, *Verhandelingen van het Koninklijk Bataviaasch Genootschap* 72 (2), 1933, Sumahatmaka, *Ringkasan Centini (Suluk Tambanglaras)* (Jakarta: Balai Pustaka, 1981), Ki Sumidi Adisasmita, *Mawas Centhini Jilid I–XII Sakéblatan* (Yogyakarta: Yayasan Sosrokartono, 1975). See also Behrend, *Katalog Induk Naskah-naskah Nusantara* I: 264–66, and *Pratélan* II: 322–55.

Note on MS. p. 412, the signature of Karyarujita, the presumed scribe.

Small fine cursive Surakarta script (Kapatihan).

Lined notebook paper. The paper is brown and very brittle.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

Complete MS reshot on reel 210, item 2; MS. pp. 126–41 again reshot on reel 222, item 7.

RP 312–314 Series

SERIES: Serat Centhini: Serat Cabolang = Suluk Tambangraras: Cabolang
Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, 1914
Scribe: Tulus
3 of 4 vols. (Vol. II–IV)

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. Macapat verse.

RP 312 **147 A (8 x 2 .2 Ron s II)** **Reel 16-47/16; R 210/3**

Serat Centhini II: Serat Cabolang = Suluk Tambangraras II: Cabolang
Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, 1914
Scribe: Tulus
Vol. II of 4: vi, 303, 4 pp.; 33 x 21 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. Macapat verse. The complete poem comprises 722 cantos. Present MS comprises cantos 88–156 of the poem. This volume is provided with an extensive narrative table of contents (MS. pp. i–v and 4 loose pages inserted in volume). Volume opens in Megatruh, "Putranira Sèh Akadiyat ngalangut, Mas Cebolang akekasih." Final canto in Asmarandana, begins, "Kang duwé kikayat angling, sawiji dina Ngabdullah."

This volume narrates the adventures of Ki Mas Cabolang, son of Sèh Akadiyat, from the time that he leaves Sokayasa to his arrival at the home of Ki Pujangkara, Abdi-dalem Juru Kunci ing Mataram. The adventures are set in seventeenth-century Mataram during the reign of Sultan Agung. For further notes on the *Centhini-Cabolang*, see above notes to RP 311.

Present MS was copied from a MS that belonged to R.M.H. Suryawinata, son of K.P.H. Suryabrata and grandson of Pakubuwana V. Copy was completed on 13

Rabingulakir Éhé 1844 (11 March 1914) and is signed by "pun Tulus" (see MS. p. vi). At the time of writing, Tulus served as abdi-dalem pamagang in the Radya Pustaka (see MS. p. 303).

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Paper is brown and brittle. MS is damaged from old repairs with cellophane tape.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

Complete MS reshot on reel 210, item 3.

RP 313 147 B (8 x 2 .2 Ron s III; kotak 45) Reels 16-47/17 –16-48/1; R 210/4

Serat Centhini III: Serat Cabolang = Suluk Tambangraras III: Cabolang

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [1914]
Scribe: [Tulus]
Vol. III of 4: viii, 374 pp.; 34 x 21 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. Macapat verse. The complete poem comprises 722 cantos. Present MS comprises cantos 157–230 of the poem. This volume is provided with extensive narrative table of contents (MS. pp. ii–viii). Volume opens in Dhangdhanggula, "Byar rahina warga jalu èstri, kang pinatah samya nambut karya." Final canto, in Mijil, begins, "Wus kawijil ukuraning panti, telas winiraos."

The present volume narrates the adventures of Ki Mas Cabolang, son of Sèh Akadiyat of Sokayasa, beginning with an account of a *wayang ruwatan* performance by dhalang Ki Panjang Mas at the home of Ki Pujangkara and ending with the teachings of Ki Wreksadikara, Lurah Kalang Kemplonging Mataram. The adventures are set in seventeenth-century Mataram during the reign of Sultan Agung. For further notes on the *Centhini-Cabolang*, see above RP 311.

Present MS was copied from a MS that belonged to R.M.H. Suryawinata, son of K.P.H. Suryabrata and grandson of Pakubuwana V. The hand appears to be that of Tulus (See RP 312).

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Paper is brown and brittle. MS is damaged from old repairs with cellophane tape.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

Complete MS reshot on reel 210, item 4.

RP 314 147 C (8 x 2 .2 Ron s IV) Reel 16-48/2; R210/4 –211/1

Serat Centhini IV: Serat Cabolang = Suluk Tambangraras IV: Cabolang

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [1914]
Vol. IV of 4: ix, 689 pp.; 33.5 x 21 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. Macapat verse. The complete poem comprises 722 cantos. Present MS comprises cantos 231–321 of the poem. This volume is provided with extensive narrative table of contents (MS. pp. ii–ix). Volume opens in Sinom, "Diwasaning diwangkara." Final canto, in Sinom, begins, "Gér sinten ingkang sinambat."

Present volume narrates the adventures of Ki Mas Cabolang, son of Sèh Akadiyat of Sokayasa, from his sojourn in the home of

Ki Wreksadikara to his time as a traveling performer in Wirasaba. The adventures are set in seventeenth-century Mataram during the reign of Sultan Agung. For further notes on the *Centhini-Cabolang*, see above RP 311.

Present MS was copied from a MS that belonged to R.M.H. Suryawinata, son of K.P.H. Suryabrata and grandson of Pakubuwana V.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Paper is extremely brittle, with some breaks. Leather binding.

MS. leaves numbered 1–703; pp. 113–28 missing, p.# 611 x 2.

Complete MS reshot on reel 210, item 4–Reel 211, item 1.

RP 315A Uncat. D80 (8 x 2 .2 Ron s I) Reels 173/9 – 174/1

Serat Centhini

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815 & 1847

Inscribed: Surakarta, [turn of 20th c.]

i, 185 pp.; 34.5 x 21.8 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Dhangdhanggula, "Purwaning rèh manising palupi." Final canto, in Gambuh, begins, "Amongraga amuwus."

The complete poem comprises 722 cantos. Present MS forms a manuscript witness of cantos 1–32 of an abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) on 23 Ruwah Dal 1775 (31 July 1847); sangkala "atata [5] resi [7] apan amulang [7] janma [1]." The prefatory stanzas of this version are thought to have been composed by the pujongga Ronggawarsita. The Pakubuwana VII version was published (Betawi, 1912). For synopses of cantos see *Pratélan* II: 322–26. See also Leiden MS LOr 1814 (I–V). Cantos 1–32 of the abbreviated verion form cantos 320–351 of the complete 722-canto poem. For further notes on the *Centhini*, see above RP 311.

Cursive Surakarta script; style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 315B Uncat. D 81 (8 x 2 .2 Ron s) Reel 174/2

Serat Centhini

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815 & 1847

Inscribed: Surakarta, [turn of 20th c.]

i, 167, 1 pp.; 34.2 x 20.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Sinom, "Sinekaran roning kamal, anedhak Serat Centhini." Final canto, in Sinom, begins, "Tan susah amba umarak, dhateng in paduka nenggih."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. A survey of opening lines of cantos indicates that present MS is identical, or nearly identical, to cantos

2–36 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315 A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 322–27. See also Leiden MS LOr 1814 (I–V). Cantos 2–36 of the abbreviated verion form cantos 321–355 of the complete 722-canto poem. For further notes on the *Centhini*, see above RP 311.

The prototype for the present MS was copied from a MS that belonged to K.P. Sumabrata II of Surakarta for R.M. Kusumaningrat of the Mangkunagaran. K.P. Sumabrata II was the son of K.P.H. Kusumabrata I and was therefore a grandson of I.S.K.S. Pakubuwana V. The Kusumabratan prototype MS was dated 19 Ramelan Éhé 1796 (14 January 1868); *sangkala,* "manis [6] terus [9] swara [7] tunggal [1]." The present MS appears a bit younger, however.

Cursive Surakarta script: style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Lined notebook paper

This MS at one time belonged to a "Kartasangaja"; MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

MS. leaves (new numbers) numbered 1–166; p.# 139 x 2.

RP 315C–320 Series

SERIES: Serat Centhini

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [turn of 20th c.]
6 of 7 vols. (Vol. II–VII)

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in seventeenth-century Mataram during the reign of Sultan Agung. Macapat verse.

RP 315C 147 D (8 x 2 .2 Ron s II b) Reel 16-48/3; R211/2

Serat Centhini II

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [turn of 20th c.]
Vol. II of 7: i, 462 pp.; 33 x 20.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Kinanthi, "Abagus jatmika ruruh, pasang semuné awingit." Final canto, in Asmarandana, begins, "Malarsih umatur aris, putra tuwan Sèh Mongraga."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 361–378 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS corresponds to cantos 42–59 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 327–30. See also Leiden MS LOr 1814 (I–V).

Hand is in a cursive script associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Lined notebook paper.

MS. leaves numbered 1–473; p.# 142 x 2, no p.#s 258–59, pp. 325–26 missing, pp.

333–34 missing, pp. 349–52 missing.

Vol. I of the series is not extant in the Radya Pustaka manuscript collection.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS (reel 16-48, item 3).

Complete MS reshot on reel 211, item 2.

RP 316 **147 E (8 x 2 .2 Ron s III)** **Reel 16-48/4; R 211/3**

Serat Centhini III

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [turn of 20th c.]

Vol. III of 7: ii, 290 pp.; 33 x 21 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Asmarandana, "Cremasana lawan Jamil, gedrah-gedrah runjah-runjah." Final canto, in Gambuh, begins, "Samya gègèr gumuruh, sétan mamedi lawan lalembut."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 378–405 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS corresponds to cantos 59–86 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315 A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 330–33. See also Leiden MS LOr 1814 (I–V).

Hand is in a cursive script associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–291; no p.#s 32–33, p.#239 x 2.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS (reel 16-48, item 4).

Complete MS reshot on reel 211, item 2.

RP 317 **147 F (8 x 2 .2 Ron s IV)** **Reel 16-48/5; R212/16**

Serat Centhini IV

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [turn of 20th c.]

Vol. IV of 7: i, 287 pp.; 32.3 x 19.8 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Dudukwuluh, "Sèh Mongraga andarung lampah lestantun." Final canto, in Kinanthi, begins, "Yata kang samya alungguh."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 406–469 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS corresponds to cantos 87–150 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315 A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 333–40. See also Leiden MS LOr 1814 (I–V).

Hand is in a cursive script associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. pp. 219–24 are blank.

Relevant pages of Adisasmita's *Mawas*

Centhini were filmed together with this MS (reel 16-48, item 5).

MS. target, pp. 1–17, 50–51, 72–77, 90–103, 132–67, and 244–87 reshot on reel 212, item 16.

RP 318 147 G (8 x 2 .2 Ron s V) Reel 16-48/6; R 212/17

Serat Centhini V

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [turn of 20th c.]

Vol. V of 7: ii, 421 pp.; 33.5 x 21 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Megatruh, "Nulya prapta Jayèngresmi lampahipun." The second canto, in Wirangrong, begins, "Prayogi sasambèn dhingin." Final canto, in Dudukwuluh, begins, "Yata ingkang, mahanjad margi ing bubuk, kabentér surya tumiling."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 470–556 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS corresponds to cantos 151–237 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315 A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 340–50. See also Leiden MS LOr 1814 (I–V).

Two hands: opening portion in a scribal style associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939); remainder of the MS is in cursive script of possible Surakarta provenance. Lined notebook paper.

MS. leaves numbered 1–419; p.# 105 x 3.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

MS. pp. 1, 22–27, 50–87, 142–47 reshot on reel 212, item 17.

RP 319 147 H (8 x 2 .2 Ron s VI) Reel 16-49/1

Serat Centhini VI

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [turn of 20th c.]

Vol. VI of 7: i, 226 pp.; 33.8 x 21.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Pucung, "Ginuguyu, Nuripin alengur-lengur." Final canto, in Maskumambang, begins, "Mèsem anglingira Nikèn Widayanti."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 557–600 of the complete text (cantos 238–280 of the 1847 rendition + additional canto in Maskumambang). For further notes on the *Centhini*, see above RP 311.

Several hands: cursive Surakarta scripts.

MS. leaves numbered 1–224; p.#s 67–68 x 2.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

RP 320 147 I (8 x 2 .2 Ron s VII) Reel 16-49/2

Serat Centhini VII

Authors: Ki Ng. Ronggasutrasna, R.Ng.

Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [turn of 20th c.]
Vol. VII of 7: i, 219 pp.; 33.9 x 20.8 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Kinanthi, "Wèstri maksih kènya ayu, sutanira Wirancanèki." Final canto, in Megatruh (Dudukwuluh), begins, "Lampahira angidul anut pituduh."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 601–630 of the complete text (cantos 282–311 of the 1847 rendition). For further notes on the *Centhini*, see above RP 311.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X around the turn of the 20th century.

MS. leaves numbered 1–219; p.# 202 x 2, no p.# 211.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

RP 320B Uncat. D 83 (----) Reel 174/3 (Missing)

Serat Centhini
Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [turn of 20th c.]
Scribe: [Mangunsuwirya?]
i, 272, 1 pp.; 34.3 x 20.7 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Sinom, "Wuwusé acalumikan, tan kongan céwok pribadi." Final canto, in Mas Kumambang, begins, "Yata wonten sujalma sawiji prapti, pan kapara tuwa."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 465–551 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS corresponds to cantos 146–232 of the abbreviated version that was produced on commission of Pakubuwana VII (r. 1830–1858) in 1847 (see notes for RP 315A above). The Pakubuwana VII version was published Betawi, 1912. For synopses of cantos see *Pratélan* II: 340–50. See also Leiden MS LOr 1814 (I–V).

Cursive Surakarta script: appears to be the hand of Mangunsuwirya.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

Manuscript was missing from the Radya Pustaka library in 2011.

(Note: MS filmed under target that was numbered RP 318B).

RP 320C Uncat. (8 x 2.2 Ron s) Reel 174/4

Serat Centhini
Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)
Composed: Surakarta, 1815
Inscribed: Surakarta, [mid 19th c.]
307 pp.; 33 x 19.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Beginning of volume is missing. First full canto, in Balabak, opens, "Ki Nuripin sangsaya sengkut amangan puluké." Final canto, in Dudukwuluh, "Yata ingkang mananjat margi ing bubuk, kabentèr surya umili."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. For further notes on the *Centhini*, see above RP 311. Present MS comprises cantos 503–556 of the complete text (cantos 184–237 of the 1847 rendition). The 1847 version was published Betawi, 1914–15. For synopses of cantos see *Pratélan* II: 344–50. See also Leiden MS LOr 1814 (I–V).

MS. leaves numbered 314–622; pp. 620–21 missing.

Cursive Surakarta script, in a style that was prevalent at the court of I.S.K.S. Pakubuwana VII (r. 1830–1858).

Watermarks: CONCORDIA RESPARVAE CRESCUNT; VDL.

MS was the gift of K.R.T. Hardjonagoro. Hardjonagoro served as chair of the Radya Pustaka presidium from the mid 1970s until his death in 2008.

Note: MS filmed under target numbered RP 318C.

RP 321 4 (297 Ron t) Reel 16-49/3

Tedhakan Serat Centhini Tunjungbang

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [early 20th c.]

33 pp.; 20.3 x 16.3 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Megatruh, "Manthuk-manthuk Nuripin aris umatur, baya leres kang wirayit." Final canto, in Pucung, begins, "Kang cinatur, carakanira sang prabu."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 630–637 of the complete text. For further notes on the *Centhini*, see above RP 311. Present MS was copied from pp. 137–51 of a manuscript that belonged to R.M.Ng. Sumahatmaka.

Cursive Surakarta script. Lined notebook paper. MS damaged by iron-gall ink bleed through.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

RP 322 147 J (8 x 2.2 Ron s) Reel 16-49/4; R 212/18

Serat Centhini Jurang Jangkung

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [early 20th c.]

ii, 507 pp.; 33.4 x 20.4 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Sinom, "Sirna wujud roro ika, semuné wong ahli tokit." Final canto, in Asmarandana, begins, "Kaé Sèk Malangkarsèki, mijil parégolanira."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 661–691 of the complete text. For further notes on the *Centhini*, see above RP 311.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X around the turn of the 20th century. Lined paper.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

MS. pp. 330–31 and 488–89 reshot on reel 212, item 18.

RP 323 **147 K (8 x 2.2 Ron s)** **Reel 16-49/5**

Serat Centhini Télamaya

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [turn of 20th c.]

ii, 270 pp.; 33.2 x 20.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Volume opens in Kinanthi, "Marah bang mèh rahinèsuk, sumirat ringa wiyati." Final canto, in Dhangdhanggula begins, "Tan cinatur kang dinutèng margi, kang kocap krajan Wanamarta."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 692–708 of the poem. For further notes on the *Centhini*, see above RP 311.

Cursive Surakarta script. Leaves are loose from the binding.

MS. leaves numbered 1–266; p.# 90 x 3, p.# 102 x 3.

Relevant pages of Adisasmita's *Mawas Centhini* were filmed together with this MS.

RP 323B **Uncat. MS (8 x 2.2 Ron s)** **Reel 174/5**

Serat Centhini Wanantaka – Jurang Jangkung

Authors: Ki Ng. Ronggasutrasna, R.Ng. Yasadipura II (=R.T. Sastranagara) (1756–1844), Ki Ng. Sastradipura (=Kyai Haji Muhamad Ilhar), I.S.K.S. Pakubuwana V (1785–1823; r. 1820–1823)

Composed: Surakarta, 1815

Inscribed: Surakarta, [late 19th c.]

iii, 380 pp.; 33 x 20.5 cm.

Santri Lelana: Encyclopedic wandering student romance

Wandering student romance, with encyclopedic passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of the wandering princes of Giri, set in early seventeenth-century Mataram. Macapat verse. Present volume treats the adventures and teachings of Sèh Amongraga following his execution by drowning in the Southern Ocean (at Tunjungbang). Volume opens in Dhangdhanggula, "Carik Sutra mèsem anauri, enggèh reké saèstu kadyèku." Final canto, in Kinanthi begins, "Marah bang mèh rahinèsuk."

The complete poem, commissioned by the crown prince of Surakarta in 1815, comprises 722 cantos. Present MS comprises cantos 667–692 of the poem. For further notes on the *Centhini*, see above RP 311.

Karaton Surakarta Kadipatèn script (style prevalent in the early years of the reign of Pakubuwana X, r. 1893–1939).

MS. leaves numbered 1–384; pp. 12–15 missing.

MS at one time belonged to "Purbadipuran."

RP 324.0 **60 (8 x 2.2 Ron s)** **Reel 16-49/6**

[Serat Centhini tuwin Serat Jatiswara]

Author: Anonymous

Compiled: Surakarta, [late 19th c.]

Inscribed: Surakarta, [turn of 20th c.]
i, 514 pp.; 20.7 x 17 cm.

Santri Lelana: compilation

Compilation of two wandering santri texts.

Cursive Surakarta script (Kepatihan/Radya Pustaka). Paper is brittle, with some page breaks; MS legibility suffers from some iron-gall ink bleed through. Pages are loose from the binding.

MS. leaves numbered 1–512, p.#s 86–87 x 2.

RP 324.1 **60 (8 x 2.2 Ron s)** **Reel 16-49/6**

Serat Centhini Jalalèn

Author: Anonymous
Composed: Surakarta, 1806
Inscribed: Surakarta, [late 19th c.]
MS. pp. 1–261; 20.7 x 17 cm.

Santri Lelana literature

Wandering student romance, with extensive passages on traditional Javanese lore, as well as on Islamic theology and on matters of esoteric Islamic knowledge and practice (*tasawuf*). The adventures of the wandering princes of Giri (especially Sèh Amongraga). In the final portion of the text Amongraga's story is intertwined with that of Jatiswara, the wandering prince of Cempa. Macapat verse: 56 cantos.

Poem opens in Asmarandana, "Dhawuh timbalan nerpati, mring kang abdi juru citra, tinedhak sungging wiyosé, kagengan Sri Maharaja, kang kinawi bubuka, katandhanganing wong ngalul, iman sarta lan ibadat." The second canto, in Mijil, begins, "Apan sarya winejang ing ngèlmi, sadaya wus kawot." Final canto, in Dhangdhanggula, begins, "Anembrama ing tamunirèki, lah ta jebèng sira umajuwa."

The narrative opens in Wanamarta, with Sèh Amongraga's teachings to his bride, Tambangraras, and continues through the teachings of the 100-year-old saint Sèh Baka to R. Jatiswara. We learn from the introductory verses of the poem that the king (Pakubuwana IV) commissioned this work and that it was to be composed/compiled/copied from a collection of MSS that belonged to the royal library. The poem is dated 15 Sapar Jimawal 1733 (5 May 1806); *sangkala*, "trining [3] guna [3] swaraning [7] rat [1]." The version thus predates by eight years the much longer "major" *Centhini* that was composed by a group of Karaton Surakarta literati on commission of Pakubuwana IV's son, the crown prince who would later succeed his father as Pakubuwana V; see notes to RP 311.

Compare text with MN 349

RP 324.2 **60 (8 x 2.2 Ron s)** **Reel 16-49/6**

Serat Jatiswara

Author: Anonymous
Composed: Surakarta, 1790
Inscribed: Surakarta, [late 19th c.]
MS. pp. 262–512; 20.7 x 17 cm.

Santri Lelana literature

Wandering student romance, with passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of Radèn Jatiswara, wandering prince from the country of Cempa. Macapat verse: 26 cantos. Poem opens in Dhangdhanggula, "Kang sinawung ing sarkara niti, wonten dhinapur saking kikayat, nagri Cempa duk mulané." The second canto, in Asmarandana, begins, "Kamanisen dulu warni, déné lir Ratih ing swarga." The final canto, in Asmarandana, opens, "Wus pepak sagung kang nangkil, andhér anèng pagelaran."

Poem is dated 17 Rabingulakir 1716 (4 January 1790); *sangkala*, "jati [6] tunggal [1] swara [7] raja [1]."

Compare text with RP 325.1, KS 474, and MN 323. For a comprehensive study of the *Jatiswara* corpus, See Timothy Behrend, "The Serat Jatiswara" (Ph.D. Dissertation, Australian National University, 1987).

RP 325.0 67 (8 x 2.2 Pad s) Reel 16-49/7; R 212/19

[Serat Jatiswara Isp.]
Compiled by: Anonymous
Compiled: Surakarta, [late 19th c.]
Inscribed: Surakarta, 1885 & [late 19th c.]
Scribes: [R.Ng. Resakusuma & ?]
218 pp.; 29 x 19 cm.

Compilation

Compilation of four texts.
Various hands: cursive Surakarta scripts.
MS. leaves numbered 1–230; pp. 25–26 missing, no p.#s 180–89.
MS. leaves bound out of order as follows: (a) 1–49, (b) 55–78, (c) 45–54, (d) 79–230.
MS. pp. 1–7, 62–63, 90–93, 136–37 reshot on reel 212, item 19.

RP 325.1 67 (8 x 2.2 Pad s) Reel 16-49/7; R 212/19

Serat Jatiswara: Jilid II
Author: Anonymous
Composed: Surakarta, 1790
Inscribed: Surakarta, 1885
Scribe: [R.Ng. Resakusuma]
MS. pp. 1–155.; 29 x 19 cm.

Santri lelana literature

Wandering student romance, with passages on traditional Javanese lore, history, and practices, as well as on Islamic mysticism and theology. The adventures of Radèn Jatiswara, wandering prince from Cempa. Macapat verse. Beginning of text is damaged. Text comprises cantos 10–26 of the complete 26-canto poem. Opening canto in Asmarandana; first full canto, in Dhangdhanggula, begins, "Ika marmané wus padha lantip." Final canto, in Asmarandana, opens, "Wus pepak sagung kang nangkil, andhèr anèng pagelaran." This version of the Jatiswara text is dated 1790; see RP 324.2.

Compare text with KS 474 (its probable prototype), RP 324.2 (pp. 397–512), and MN 323.

Copy was completed (MS. p. 155) on 20 February 1885; the copy is apparently by or for R.Ng. Resakusuma.

For a comprehensive study of the *Jatiswara* corpus, see Timothy Behrend, "The Serat Jatiswara" (Ph.D. Dissertation, Australian National University, 1987).

RP 325.2 67 (8 x 2.2 Pad s) Reel 16-49/7

Pepalinipun Ki Ageng Séla
Author: [Ki Ageng Séla]
Composed: [Central Java, 16th c.]
Inscribed: Surakarta, [late 19th c.]
MS. pp. 157–66.; 29 x 19 cm.

Piwulang: prohibitions

Didactic text: the prohibitions Ki Ageng Séla to his descendents, among whom are numbered the Mataram kings. Macapat verse. Poem opens in Dhangdhanggula, "Anglu[lu]ri sabdarum mamanis, saking Kyai Ageng in Séséla."

RP 325.3 67 (8 x 2.2 Pad s) Reel 16-49/7

Serat Sèh Tékawerdi
Author: Kyai Tumenggung Padmanagara
Composed: [Kartasura, early 18th c.]
Inscribed: Surakarta, [late 19th c.]
MS. pp. 167–224.; 29 x 19 cm.

Piwulang, tasawuf

Moralistic-didactic poem closely related to Javano-Islamic mystical songs (*suluk*). Macapat verse. Poem opens in Dhangdhanggula, "Kang amurwa ing tembang artati, caritané pandhita utama." Authorship is conventionally attributed to Kyai Tumenggung Padmanagara, father of the pujongga R.Ng. Yasadipura I. The poem is thought to have been composed during the reign of Pakubuwana II in Kartasura (1726–1745). See MN 305.1.

RP 325.4 67 (8 x 2.2 Pad s) Reel 16-49/7

[Piwulang-Dalem I.S.K.S. Pakubuwana VI]
Authors: I.S.K.S. Pakubuwana VI (1807–1849; r. 1823–1830) & his child
Composed: Ambon, ca. 1830–1849 & Surakarta, [late 19th c.]
Inscribed: Surakarta, [late 19th c.]

MS. pp. 224–30.; 29 x 19 cm.

Piwulang, tasawuf

Didactic poem focusing on the value of ascetic discipline and practices (*tapa* and *prihatin*). Macapat verse. The teachings are those of Pakubuwana VI (Sunan Bangun Tapa) delivered from his exile in Ambon. Pakubuwana VI was exiled in 1830 at the close of the Dipanagara War (1825–1830); he died in Ambon in 1849. The teachings are here rendered in macapat verse by one of the king's children. The poem, a single canto in Dhandhanggula, opens: "Ascaryambek ulun amurwani, wulangira rama jeng naréndra, kang ambangun ing tapané."

RP 326 58 (149.3 Sul s) Reel 16-49/8

[Serat Suluk Warni-Warni]

Compiled by: Anonymous
Compiled: [Surakarta, 1915?]
Inscribed: Surakarta, 1915
Scribe: Ki Mas Sastrasayana
i, 363 pp.; 20.6 x 16.3 cm.

Tasawuf: Suluk

Suluk literature: Sufi songs in macapat verse. *Suluk* (from the Arabic *sulûk,* "traversing the Sufi way") are complex texts that write allusively and often symbolically of matters that concern Islamic mystical thought and practice. Among other things, *suluk* texts write of the nature of man (body and soul), often exploring the potential of human perfection in and through God. They frequently pose questions that concern the relationship between, and the paradoxical organic unity of, binary opposites: e.g., inside and outside, body and soul, asceticism and activism, death and life, God and man. For an in-depth introduction to the genre (viewed through Thomistic lenses), see P.J. Zoetmulder, *Pantheism and Monism in Javanese Suluk Literature* (1995).

Present manuscript forms a collection of 31 *suluk.* Volume is provided with a table of contents (MS. pp. 361–63). Earlier records of the Radya Pustaka identify present manuscript as *Suluk Kadis,* from the title of the first *suluk* in the collection.

Copy by Ki Mas Sastrasayana dated 12 Jumadilawal Jimawal 1845 (28 March 1925 (see MS. p. 360).

Compare present MS with MN 314. Karaton Surakarta Kadipatèn script.

1. *Suluk Kadis* (MS. pp. 1–7). Suluk opens in Kinanthi, "Wonten pawarti linuhung, saking kadis para nabi."
2. *Suluk Jebèng* (MS. pp. 8–16). Suluk opens in Dhangdhanggula, "Poma sira kawruhana kaki, aja pangling jebèng susurupan."
3. *Suluk Pati Praléna* (MS. pp. 16–18). Suluk opens in Maskumambang, "Kawruhana kang ngurip tan kenèng pati."
4. *Suluk Iman Tokit* (MS. pp. 19–25). Suluk opens in Dhangdhanggula, "Pan ing cermining roh iku tokit."
5. *Suluk Kahanan Jati* (MS. pp. 25–42). Suluk opens in Asmarandana, "Sukarsa purwaning tulis, rarya nom tan wruh ing baya."
6. *Suluk Mukaranah* (MS. pp. 42–48). Suluk opens in Mijil, "Kawruhana saliring dumadi, sakèhé kang katon."
7. *Suluk Kakiki* (MS. pp. 48–56). Suluk opens in Dhangdhanggula, "Ingsun iki tuwa-tuwa kaki, tuwèng wayah anoming wacana."
8. *Suluk Paésan Jati* (MS. pp. 57–64). Suluk opens in Kinanthi, "Gatining sandya winuwus, arja atembang kinanthi."
9. *Suluk Gatha Retna = Suluk Purnaning Kawruh Gatha Retna* (MS. pp. 64–75). Suluk opens in Dhangdhanggula, "Purwakané angriptèng panggurit."
10. *Suluk Baka* (MS. pp. 75–93). Suluk opens in Dhangdhanggula, "Wonten Baka nenggih kang linuwih, lir wayang reké angundang dhalang." Tasawuf teaching presented in wayang metaphors.
11. *Suluk Badan Nyawa* (MS. pp. 93–99). Suluk opens in Asmarandana, "Wonten winuwusing tulis, masalah ing acangkrama."

12. *Suluk Wasita Jati* (MS. pp. 99–106). Suluk opens in Dhangdhanggula, "Purwakaningsun angripta wangsit, wangsit jati amedhar sarira."
13. *Suluk Pangawi Suksma* (MS. pp. 106–19). Suluk opens in Sinom, "Ingsun paksa cumanthaka, wawarta ing lampahnèki, pandhita ingkang wus pana."
14. *Suluk Wujil* (MS. pp. 119–81). Suluk opens in Dhangdhanggula, "Sun amurwa ingkang sida brangti, matur sira mring sang adiningrat, Ratu Wahdad ing namané."
15. *Suluk Kadis* (MS. pp. 181–93). Suluk opens in Asmarandana, "Wonten kadis kang winarni, yogya sami kawruhana."
16. *Suluk Johar* (MS. pp. 194–202). Suluk opens in Dhangdhanggula, "Mitraningsun kawruhana kaki, raga para sadurungé ana, saking pundi pinangkané."
17. *Suluk Manganiharki* (MS. pp. 204–11). Suluk opens in Mijil, "Yogya sami ngawruhana kaki, ananèng Hyang Manon."
18. *Suluk Johar Kak* (MS. pp. 211–31). Suluk opens in Dhangdhanggula, "Duhkitaning wardaya nrang wingit, pagutan utamèng rudita."
19. *Suluk Pangawruh Jati* (MS. pp. 232–63). Suluk opens in Mijil, "Yèn sira yun guguru sayekti, amiliya kang wong."
20. *Suluk Sakarat Jati* (MS. pp. 263–70). Suluk opens in Dhangdhanggula, "Poma kaki dèn-prayitna sami, lamun ana sabda ingkang wus man."
21. *Suluk Maligé Retna* (MS. pp. 270–76). Suluk opens in Kinanthi, "Wonten rahsa kang winuwus, nukil saking kitab adi."
22. *Suluk Wandhan Koning* (MS. pp. 276–85). Suluk opens in Sinom, "Sakèh ing puji lan sembah, katura marang Hyang Widdhi."
23. *Suluk Janma Hina* (MS. pp. 285–92). Suluk opens in Pucung, "Lamun katung, raganingsun saya mucung."
24. *Suluk Sabidin* (MS. pp. 292–98). Suluk opens in Dhangdhanggula, "Wonten wastaning manungsa luwih, kang anggurit ing carita mulya."
25. *Suluk Sasmita Manis* (MS. pp. 298–303). Suluk opens in Maskumambang, "Jalma luwih wong lanang guruning ngèstri, lakiningsun tuwan, yèn inganggé mangké gusti."
26. *Suluk Sahadat* (MS. pp. 303–07). Suluk opens in Asmarandana, "Purwakaningsun anganggit, masalah sadat punika, dudu sadat saru reké."
27. *Suluk Majas* (MS. pp 307–16). Suluk opens in Sinom, "Dhuh tingalané pangéran, ingkang karya agung wingit."
28. *Suluk Liman* (MS. pp. 307–16). Suluk opens in Maskumambang, "Aserati limané during awedi, widiyé wediya." Authorship is attributed to Kangjeng Susunan Giri Liman (Giri Gajah)."
29. *Suluk Malangkarsa* (MS. pp. 321–22). Suluk opens in Dhangdhanggula, "Wonten wartaning ngamangun yekti, mangun karsa amangun sasmita."
30. *Suluk Jalma Mulya* (MS. pp. 332–39). Suluk opens in Maskumambang, "Janma mulya sajatining manungswèki."
31. *Suluk Wahya Jatimika* (MS. pp. 339–60). Suluk opens in Dhangdhanggula, "Dyan punika sabda mulya jati, angawruhana sedya suksma."

RP 327 59 (149.3 Sul s) Reel 16-49/8

[Serat Suluk Warni-Warni]
Compiled by: Anonymous
Compiled: [Surakarta, 1915?]
Inscribed: Surakarta, [ca. 1915]
Scribe: [Ki Mas Sastrasayana?]
iii, 562 pp.; 20.5 x 16 cm.

Tasawuf: Suluk

Suluk literature: Sufi songs in macapat verse. Collection of 20 + 3 *suluk*. Earlier records of the Radya Pustaka identify present manuscript as *Suluk Bustam*, from

the title of the first *suluk* in the collection. For remarks on the *suluk* genre, see above notes to RP 326.

MS. pp. i–iii comprises a table of contents for the first twenty *suluk* (MS. pp. 1–521). These 521 pages are inscribed in Karaton Surakarta Kadipatèn script. The hand appears to be that of Ki Mas Sastrasayana; compare hand with that of RP 326. Three additional *suluk* at volume's end (MS. pp. 522–59) are inscribed in cursive Surakarta scripts.

MS. leaves numbered 1–550; p.#s 29–31 double-page numbered.

1. *Suluk Bustam* (MS. pp. 1–28). Suluk opens in Dhangdhanggula, "Nihan ulun [a]murwani puji."
2. *Suluk Musawaratan* (MS. pp. 29–37). Suluk opens in Asmarandana, "Asmarandana puniki, pra wali guneman rasa."
3. *Suluk Wejang* (MS. pp. 38–43). Suluk opens in Pucung, "Sun amucung, ing tembang akarya suluk, liré suluk ika sindhèning para wali, aja kemba lestariné sangkan paran."
4. *Suluk Wulang* (MS. pp. 44–52). Suluk opens in Kinanthi, "Kanthinen panduking dunung, kang kinudang para wali."
5. *Suluk Sujana* (MS. pp. 53–72). Suluk opens in Asmarandana, "Wonten kang sinawèng kawi." Dialogue of Pandhita Mustakim with his wife, Déwi Sujana.
6. *Suluk Abesi* (MS. pp. 73–94). Suluk opens in Dhangdhanggula, "Dhangdhanggula Abesi ginupit, pan alungguh tepining samodra." Teachings of the maverick saint, the Abyssinian Sèh Besi.
7. *Suluk Jebèng* (MS. pp. 95–113). Suluk opens in Dhangdhanggula, "Kamanisen sama geng prihatin, anggung brangti ing karsa nglengkara."
8. *Suluk Tanajul Tarki* (MS. pp. 114–35). Suluk opens in Pangkur, "Kang lilima kathahira, gurokena iku dipun-mangerti."
9. *Suluk Sèh Pulèl* (MS. pp. 136–58). Suluk opens in Dhangdhanggula, "Kang amengku mamanising puji, ya pangéran ing alam sadaya."
10. *Suluk Kalimah Sadat* (MS. pp. 159–64). Asmarandana, "Brongta sasmita ing tulis, yogya sami angwruhana."
11. *Suluk Kadis Rasul* (MS. pp. 165–98). Suluk opens in Asmarandana, "Kasmaran andika nabi, kang siniyan déning Allah."
12. *Suluk Saréngat Jati* (MS. pp. 199–235). Suluk opens in Dhangdhanggula, "Sarkaraning kawruh kang utami, ingkang prakara kéblat sakawan."
13. *Suluk Purwaduksina* (MS. pp. 236–78). Suluk opens in Dhangdhanggula, "Wonten carita anyar kinawi, caritané Ki Purwaduksina."
14. *Suluk Sekar Suli* (MS. pp. 279–97). Suluk opens in Kinanthi, "Gitaning sandi winuwus, arja atembang kinanthi."
15. *Suluk Piwulang Sèh Jati-Ening* (MS. pp. 298–410). Suluk in four parts. The Sufi teachings of Sèh Jati-ening to four different scholars: Amat Kusasi (pp. 298–309), Sèh Mahmut Jérah (pp. 310–61), Sèh Johar Munkin (pp. 362–89), and Sèh Bronta (pp. 390–410). Suluk opens in Kinanthi, "Ingkang kinanthi ing wuwus, wonten pandhita linuwih, ran Sèh Jati-ning kalanya."
16. *Suluk Musawaratan ing Giri Gajah* (MS. pp. 411–82). Islamization of Java; trial of Sèh Siti Jenar. Suluk opens in Sinom, "Wuryaning gita srinata, mèngèti nalika ing nguni, duk alamé prajèng Demak, maksih kathah para wali." The second canto, in Dhangdhanggula, begins, "Sunan Giri matur ing Jeng Mahrib."
17. *Suluk Antih* (MS. pp. 483–89). Tasawuf teachings presented through metaphors of that turn on the work of spinning thread. Suluk opens in Kinanthi, "Suluk Antih kang sinawung, sedhengé purnama siddhi."

18. *Suluk Bathik* (MS. pp. 490–501). Tasawuf teachings presented through metaphors that turn on processes of lost-wax dying (*bathik*). Suluk opens in Dhangdhanggula, "Suluk Bathik kang pinurwèng singir."

19. *Suluk Tanèn* (MS. pp. 502–06). Tasawuf teachings that turn on agricultural metaphors. The suluk opens in Dhangdhanggula, "Atetanèn sabiné sakikil, alasira binabadan lapa, tapa dèn gring sarirané."

20. *Suluk Malayu* (MS. pp. 507–21). Suluk in Malay language; the poem opens in Girisa, "Pusang-pusang ati béta, terlalu amat karatan, saperti persakit jugak."

* * *

21. *Suluk Nganasir: Martabating Rèh Marta* (MS. pp. 522–24). Suluk opens in Kinanthi, "Kawruhana purwanipun, nganasir kawan prakawis."

22. *Suluk Ngabdul Jalil* (MS. pp. 525–55). Suluk opens in Sinom, "Ngabdul Jalil namanira, putrané Sinuhun Jati."

23. *Suluk Dhudha* (MS. pp. 555–59). Suluk opens in Blabak, "Kakang Dhudha, sun atakon maring sira."

RP 328 **260 (297.01 Ser s; kotak 39)** **Reel 16-50/3**

Serat Bustam

Author: Anonymous
Composed: [Surakarta, 1810]
Inscribed: Surakarta, 1810
212 pp.; 30.4 x 22 cm.

Islam: Theology, law, etc.

Extensive treatise on Islamic theology, law (including ritual obligations), cosmogony, history, eschatology, and Sufism. Macapat verse. The poem cites a number of Arabic Islamic texts, among these, *Masa'il, Mukharar, Ibnu Kajar, Makali, Semarakandhi, Durat, Bayan Tasdik, Hidayah Juwahir, Adkiya, Sukbah, Tamhidin, Ad-jul Ngabidin, Madinil, Maklum, Daka, Insan Kamil,* and *Munapbihad*. Poem opens in Dhangdhanggula, "Nahan ulun amurwa nèng puji, pan anebut namaning Ywang Suksma." The second canto, in Asmarandana, begins, "Angandika Kangjeng Nabi."

See MS. p. 98, on the Prophet's prohibitions concerning the arts (*aja badhayan, aja wayangan*) and other "vices" (*aja mubadir arta, aja nginum awis)* and, MS. p. 207, on the Prophet's evaluation of the merit of work and of joining in holy war (*prang sabil*), in comparisin to that of performing *dzikir* ("Andika Nabi Duta, manusa kang rosé dikir, sosorané nambut karya, pan lewih utama ugi, tinandhing lan prang sabil, kalawan pedhang angamuk, mring gadedhéning kopar...").

Manuscript is dated (MS. p. 2) Wednesday, 9 Sura Wawu 1737 (14 February 1810); *sangkala,* "sapta [7] mantri [3] maharsi [7] nabi [1]."

Scribal style is similar to that of a number of MSS inscribed at the court of I.S.K.S. Pakubuwana IV (r. 1788–1820).

Inscribed on *dluwang gendhong* (bark paper). Leather binding. MS is damaged from heavy use and from insect infestation.

Note that the following MS. pp. are blank: pp. 47–48, 63–64, 69–70, 103–04, 129–30, 137–38, 151–52, 155–56, 159–60, 165–66, 169–70, 193–94, 203–04.

RP 329 **302 (808.543 Dew d)** **Reel 16-50/10**

[Suluk Sampurnaning Janmi]

Author: Anonymous
Composed: [Surakarta], 1892
Inscribed: Surakarta, 1954
Scribe: Jayasayana
144 pp.; 34 x 21.3 cm.

Tasawuf: Suluk

Suluk literature: Sufi song in macapat verse. For remarks on the *suluk* genre, see notes to RP 326. Poem opens in Dhangdhanggula, "Duk murwani sekar sarkara ri, Respati lèk salikur candrama." The second canto, in Kinanthi, begins, "Yen tinakonan sirèku, pasemoning ngèlmi."

Final canto, in Pucung, opens, "Kang pinocung, nenggih taksih tunggilipun, wangsitnya Jeng Sunan, Kalijaga tan watawis."

The text opens with an explication of the Déwaruci tale in the idiom of Sufi Islam. Earlier records of the Radya Pustaka identify present manuscript as *Serat Déwaruci,* following the contents of this opening section. Poem includes metaphysical speculations on the human body and soul, mystical knowledge and practice (*ngèlmu makripat*), the metaphysical meaning of the Muslim confession of faith (*sahadat*), and instructions on the performance of ascetic practices (*laku*).

Poem was composed between 21 Sawal Jimawal 1821 (19 May 1892) and 8 Besar Jimawal 1821 (4 July 1892); *sangkala,* "sang siswa [1] manembah [2] angèsthi [8] Hyang Agung [1]" and "miji [1] nembah [2] ngèsthi [8] tunggal [1]."

Copy by Jayasayana is dated 27 Rejep Jimawal 1885 (2 April 1954).

"New" cursive Surakarta script.

RP 330 57 (149.3 Sul s) Reel 16-50/11

[Suluk Sida Nglamong tuwin Suluk Sèh Maulana]

Compiled by: Anonymous
Compiled: [Surakarta, s.a.]
Inscribed: Surakarta, 1919
Scribe: Ki Dartasayana
i, 28 pp.; 21.1 x 19.9 cm.

Tasawuf: Suluk; Islamization of Java

Suluk literature: two Sufi songs in macapat verse. Scribal style is one that was prevalent at the court of I.S.K.S. Pakubuwana X (r. 1893–1939) in the early twentieth century. MS suffers considerable damage from iron-gall ink bleed through. Pages at the end of the volume are in fragments.

1. *Suluk Sida Nglamong* (MS. pp. 1–19). Suluk opens in Megatruh, "Linglang –linglung ngadeg lungguh jentang-jentung, ujaré kang aningali, dèn arani yèn wong kumprung, sajatiné nyata baring, mila aran Sida Nglamong." Text opens with erotic imagery and continues with an explication of that imagery as a means to portray the truths of radical union mysticism.
2. *Suluk Sèh Maulana* (MS. pp. 19–28). Suluk opens in Asmarandana, "Asmarandana miwiti, wonten kocaping carita, nenggih pandhita kinaot." Poem narrates the tale of Sèh Maulana, a missionary of Islam from Cempa who was instrumental in the Islamization of the kingdom of Majapahit. Also included are the Sèh Maulana's teachings to his wife.

RP 331 56 (149.3 Sul s) Reel 16-51/3

Suluk Dhudha: Kadhapur Pratélanipun Nyi Rondha dhateng Ki Dhudha 10 Bab, Wangsalanipun mawi Wangsit

Author: I.S.K.S. Pakubuwana IV (1768–1820; r. 1788–1820)
Composed: Surakarta, early 19th c.
Inscribed: Surakarta, 1920
i, 3 pp.; 21.8 x 16.7 cm.

Tasawuf: Suluk

Suluk literature: Sufi teachings in prose. Short cryptic text in dialogue form, composed in riddles (*wangsalan*). The teachings of the widow (Nyi Rondha) to the widower (Ki Dhudha) on matters of Sufi knowledge. *Suluk Dhudha* is normally attributed to I.S.K.S. Pakubuwana IV.

This version (or copy) is dated 21 Jumadilawal Jimakir 1850 (11 February 1920).

Cursive Surakarta script. Mimeograph.

RP 332 6 (297.07 Ser s) Reel 16-51/4

[Serat Suluk Warni-Warni]

Compiled by: [Semantri?]
Compiled: Surakarta, 1886
Inscribed: Surakarta, 1886
Scribe: [Semantri]
ii, 121 pp.; 19.5 x 15.5 cm.

Tasawuf: Suluk

Suluk literature: compilation of 18

Sufi songs, almost all of which are in macapat verse. Many of the *suluk* in this manuscript are normally included in Mas Ronggasasmita's *Suluk Acih*, which was composed in Aceh in 1815. Earlier records of the Radya Pustaka identify present manuscript as *Serat Suluk Musawaratan*, following the title of the first *suluk* in the collection.

Notes on MS. p. 94, in a hand different from that inscribing the main text, date the copy 24 Besar Dal 1815 (23 September, 1886); *sangkala*, "gati [5] kula [1] ngèsthi [8] rama [1]." These notes are signed by "putranta ran pun Semantri." On the same page is a draft love letter to "wong ayu kuning," apparently written by the same "pun Semantri."

Compare portions of this MS. with RP 333.

Fine Karaton Surakarta Kadipatèn script.

Watermarks: M SCHOUTEN & COMP; LB; GR; JH; PROPATRIA.

Some of the pages are bound out of order: pp. 90–93 are bound between pp. 87 & 88; pp. 84 ff. follow p. 88.

1. *Suluk Musawarat* (MS. pp. 1–6). Debate of the wali on *tauhid*, including the "trial" of the maverick saint Sèh Siti Jenar. *Suluk* opens in Asmarandana, "Sakathahing para wali, samya paguneman rahsa, ing Giri Gajah enggoné."

2. *Suluk Puji* (MS. pp. 6–8). *Ngèlmu tasawuf:* on the nature of prayer. The *suluk*, in Kinanthi, opens, "Yèn anembah sembahipun, miwah pujiné yèn muji."

3. *Suluk Bayan Mani* (MS. pp. 8–10). The *suluk*, in Megatruh, opens, "Saking Kitab Bayan Mani nukilipun, sotya kang patang prakawis."

4. *Suluk Johar Mumkin* (MS. pp. 10–13). Poem concerns the divine nature of the human body, its encompassment of the seven heavens, the seven earths, the seven days, the angels, and the divine radiances. Poem is often included in Ronggasasmita's *Suluk Acih*.
   The *suluk*, in Dhangdhanggula, opens, "Lumaksana sekar dhandhang gendhis, Kitab Johar Mumkin kang kinondha."

5. *Suluk Bayan Maot, Teksih Nungkil Bayan Mani* (MS. pp. 13–20). The *suluk*, in Gambuh, opens, "Warnanen dalil ngèlmu, tgesing dalil puniku tuduh."

6. *Suluk Sirul Ustad: Liré Lakuning Guru, Tunggil Bayan Maot* (MS. pp. 21–28). The poem concerns the necessity of following a teacher as one travels along the mystic path. The text suggests the wisdom of entering into the teachings of a number of guru, each with his or her own specialty. Composed in Megatruh, the *suluk* opens, "Nadyan silih, b[e] ner[é] ing ngèlmunipun, yèn saraké dèn owahi, wus kajarah ngèlmunipun."

7. *Suluk Mas'alah Pati* (MS. pp. 28–29). Exploration of eight questions concerning forms of death. Composed in Kinanthi, the *suluk* opens, "Kanthinen ngèlmu kang mungguh, masalah wiyosing pati."

8. *Suluk Wejang* [= *Suluk Acih*] (MS. pp. 29–57), by Mas Ronggasasmita (Aceh, 1815). Islamic mysticism (*ngèlmu tasawuf*), including discourses on theology, on cosmology, on death, and on the metaphysics of the human body. Macapat verse: 5 cantos. Canto 1, in Pucung, begins: "Kang pinucung, wasiyating para guru." Canto 2, Megatruh: "Wonten malih wasiyating para guru, èh sagunging wuri-wuri." Canto 3, Durma: "Kawruhana lamun sira tinakonan, apa tegesing lajim." Canto 4, Pangkur: "Sasmitaning kawimbuhan." Canto 5, Sinom: "Martabating kanugrahan, lamun sira dèn-takoni."

   The text opens with an author's introduction, in which Ronggasasmita explains the circumstances of the composition of the *suluk*, including a discussion of his decision to record in writing the (previously) secret teachings. The author, a son of the Karaton Surakarta pujongga R.T. Sastranagara, composed the work in Aceh, probably

in the course of his return to Java from making the hajj to Mecca. The date of composition is 7 Rabingulawal Jé 1742 (17 February 1815); *sangkala,* "naya [2] suci [4] pandhita [7] ji [1]."

9. *Suluk Kutub, taksih Wulang* = [*Suluk Acih*] (MS. pp. 57–67. *Ngèlmu tasawuf*: teachings of the child-saint Samsu Tabarij, i.e., Shamsuddîn Trabrîzî (d. 1248) to whom the renowned poet Jalâluddiîn Rûmî (d. 1273) was devoted. This poem is normally included in Ronggasasmita's *Suluk Acih.*
   Composed in Gambuh, the *suluk* opens, "Lah iki kojah ingsun, wonten caritaning wali kutub."

10. *Suluk Martabat Sanga, taksih Wulang* = [*Suluk Acih*](MS. pp. 67–78). *Ngèlmu tasawuf*: discourse on the nine levels of being. The text includes autobiographical notes on the progress of Ronggasasmita's spiritual education. These notes include the poet's Syattariyah silsilah and his observations on the merits of reading. Composed in Pucung, the *suluk* opens, "Kang pinucung, nenggih urut-urutipun."

11. *Suluk Jebèng* (MS. pp. 78–82). The teachings concern the necessity of following a teacher along the mystical path along with a discussion of perfect and imperfect deaths. Composed in Dhangdhanggula, the *suluk* opens "Poma sira ngawruhana sami, aja pangling jebèng susurupan."

12. *Suluk Nganasir Kawan Prakawis lan Martabating Roh lan Martabating Ati* (MS. pp. 82–84). Metaphysics of the body: discourse on the composition of the human body. A diagram is provided. Composed in Kinanthi, the *suluk* opens, "Kawruhana purwanipun, nganasir kawan prakawis."

13. *Suluk Lonthang* (MS. pp. 84–87). *Ngèlmu tasawuf:* Self-consciously humorous tale of the outrageous behavior of the truly mad saint Lebé Lonthang. Composed in irregular Lonthang meter, the *suluk* begins, "Sun ngrumpaka, tembangan, lonthang-lonthang." For a partial translation and discussion of the poem, see Florida, "Sex Wars" (1997).

14. [*Suluk Wejang= Suluk Sontrang*] (MS. pp. 87–91). *Ngèlmu tasawuf:* Discourse on perfect and imperfect deaths. Composed in Pucung, the suluk opens, "Sun amucung, ing tembang akarya suluk, liring suluk ika, sisindhèning para wali, aja kemba lestarining sangkan paran."

15. [*Suluk Wulang*] (MS. pp. 91–93). *Ngèlmu tasawuf:* discourse on Islamic theology and on the four levels of knowledge. Composed in Kinanthi, the *suluk* begins, "Kinanthi panduking dunung, kang kinudang para wali, mukmin kas para ngulama."

16. [*Suluk Sèh Malaya*] = *Suluk Cariyos Pandhita ingkang Sampurna ing Pati* (MS. pp. 95–115). The teachings of Nabi Kilir to Sunan Kalijaga, which teachings parallel those of the god Déwaruci to the wayang hero Wrekudara. Composed in Dhangdhanggula, the *suluk* opens, "Wonten carita pandhita lewih, ingkang sampun sami saged pejah, pejah sajroning uripé."

17. [*Wasiyat Ngabdul Mukiyi Pajang*] (MS. pp. 116–17). Prose discourse on the seven levels of human soul.

18. [*Serat Wangsalan*] (MS. pp. 118–21). Collection of riddles; exercises in handwriting. Inscribed in a different hand from the remainder of the text.

RP 333 254 (8 x 2.202 Ser s) Reel 16-51/5

[Serat Suluk Warni-Warni tuwin Wirid Syattariyah]

Compiled by: [K.G.P.H. Cakradiningrat, d. 1882]; for other authors, see notes below
Compiled: Surakarta, 1864
Inscribed: Surakarta, 1864
Scribe: R. Panji Jayaasmara
ii, 472 pp.; 32 x 20 cm.

Tasawuf: Suluk & wirid

Compilation of 29 *suluk* and related texts. Earlier records of the Radya Pustaka identify present manuscript as *Serat Bayan Mani,* following the title of the first *suluk* in the collection. The texts of this volume belong to the tradition of the Syattariyah tarekat as it was practiced by members of the Surakarta court in the early and middle years of the nineteenth century. The collection was inscribed by Radyan Panji Jayaasmara in 1864 upon the commission of K.G.P.H. Cakradiningrat (d. 1882).

Cakradiningrat was a remarkably well-connected member of the Surakartan royal family. Born in the late 1830s, he was the grandson of two kings: Pakubuwana V via his father and Pakubuwana VII via his mother. In 1867 he married his first cousin, a daughter of Pakubuwana VI, thereby becoming a son-in-law to one king and a brother-in-law to another (the then-reigning Pakubuwana IX). In addition, he later became father-in-law to two of Pakubuwana IX's children: a daughter and a son of Cakradiningrat married a son and a daughter of Pakubuwana IX. Finally, for about ten years, he was the stepson of the Surakartan *patih* Sasradiningrat III (more on this below).

Cakradiningrat's father was Pangéran Panji Suryaningrat, a younger brother of Pakubuwana VI; his mother was the Surakartan princess R. Ajeng Maknawiyah, a daughter of Pakubuwana VII and therefore her husband Suryaningrat's first cousin. They married in 1836 and had two sons, one of these being Cakradiningrat. Suryaningrat was exiled to Menado sometime before 1840 when Cakradiningrat was still a small child and was only allowed to return to Java some twenty odd years later after his nephew Pakubuwana IX had ascended to throne. The princess was divorced from Suryaningrat after his exile and then in 1858 was given in marriage to the Surakartan *patih* Sasradiningrat III (more on this below). Sometime after her second husband's death in 1868, the princess reunited in marriage with her first husband, Suryaningrat. In 1867 their son Cakradiningrat married his first cousin R. Ajeng Sapariyem (Pakubuwana IX's sister). Sapariyem was a daughter of the exiled Pakubuwana VI; she was born in Ambon and spent her early childhood there.

Cakradiningrat was known to have been a student of the Karaton Surakarta *pujongga,* R.Ng. Ronggawarsita. At least one of the *suluk* (item 26 below) was likely composed by Cakradiningrat himself, possibly together with Radèn Panji Jayaasmara.

A significant number of the *suluk* in this manuscript appear to have been taken from Mas Ronggasasmita's *Suluk Acih,* a work composed in Aceh in 1815 (see items 2, 4–6, 9, 11–12, 14 below). Ronggasasmita, a son of the renowned poet and statesman R.T. Sastranagara, was a member of the Syattariyah tarékat (for his *silsilah,* see MS. pp. 90–92). He was the tarékat teacher of his nephew, the *pujongga* R.Ng. Ronggawarsita III (see *silsilah* in the *Suluk Acih* manuscript housed in the Museum Sonobudoyo (PB C.33 258/Behrend P167). Ronggasasmita was exiled in 1828 along with his older brother Ronggawarsita II, (the *pujongga*'s father).

The final 172 pages of the MS form a treatise on Syattariyah theology, cosmology, psychology, and practice (MS. pp. 300–471). This treatise was compiled or composed by R.T. Arungbinang [II], a high official at the Karaton Surakarta in the early nineteenth century. R.T. Arungbinang's Syattariyah silsilah is provided on MS. pp. 310–12. Arungbinang would have been a contemporary of Mas Ronggasasmita, though their Syattariyah teachers were not the same. Arungbinang's son was to serve as the Surakartan *patih* K.R.A. Sasradiningrat III from 1846 to 1866; in 1858 Sasradiningrat was married to the Surakartan princess who had previously been married to the exiled Suryaningrat. Sasradiningrat III's son by this princess was Cakradiningrat's half-brother; this child was to serve as a prominent courtier to Pakubuwana X – his mature name, after his paternal grandfather, was R.M.T. Arungbinang.

R. Panji Jayaasmara, working on Cakradiningrat's commission, began his

writing on 5 Sapar Wawu 1793 (10 July 1864); *sangkala,* "mantri [3] trus [9] swara [7] tunggal [1]."

Cursive Surakarta script. Portions of the MS are inscribed in Arabic script. Numerous diagrams are provided.

Watermarks: CONCORDIA RESPARVAE CRESCUNT; H. F. de Charro.

Tooled leather binding.

Severe iron-gall ink bleed through significantly reduces the legibility of portions of the MS (especially pp. 436-500). Some of the MS. pages are in fragments.

MS. leaves numbered 1–472; pp.#s 243–46 x 2, no p.#s 363–66.

1. *Suluk Bayan Mani* (MS. pp. 1–4). The *suluk* concerns the genesis and composition of the human body. Composed in Megatruh, the poem opens with Jayaasmara's colophonic introduction, "Purwanipun sinawung sekar Megatruh, abdi-dalem Radyan Panji."

2. *Suluk Johar Mumkin* [from *Suluk Acih*] (MS. pp. 4–19). The teachings concern the divine nature of the human body, its encompassment of the seven heavens, the seven earths, the seven days, the angels, and the divine radiances. The *suluk* opens in Dhangdhanggula, "Lumaksana sekar dhandhang gendhis, Kitab Johar Mumkin kang kinondha."

3. *Suluk Bayan Maot* [= *Suluk Sirul Ustad*] (MS. pp. 19–30). The *suluk* concerns the necessity of following a teacher or teachers as one travels along the mystic path. The text suggests the wisdom of being initiated into the teachings of a number of guru, each with his or her own specialty. The poem opens in Megatruh, "Nadyan silih beneré ing ngèlmunipun, yèn saraké dèn owahi."

4. *Suluk Wejang* [= *Suluk Acih*] (MS. pp. 30–70). Composed by Mas Ronggasasmita (Aceh 1815). Macapat verse: 5 cantos. Islamic mysticism (*ngèlmu tasawuf*), including discourses on theology, cosmology, death, and the metaphysics of the human body. Canto 1, in Pucung, opens: "Kang pinocung, nenggih wasiyating guru." Canto 2, Megatruh: "Wonten malih wasiyating para guru." Canto 3, Durma: "Kawruhana lamun sira tinakonan." Canto 4, Pangkur: "Sasmitaning kawimbuhan." Canto 5, Sinom: "Martabating kanugrahan."

   The *suluk* opens with an author's introduction, in which Ronggasasmita explains the circumstances of the composition of the text and discusses his decision to record in writing these (previously) secret teachings. The author, a son of the Karaton Surakarta pujongga R.T. Sastranagara, composed the work in Aceh, probably in the course of his return to Java from making the hajj to Mecca. The date of composition is 7 Rabingulawal Jé 1742 (17 February 1815); *sangkala,* "naya [2] suci [4] pandhita [7] ji [1]."

5. *Suluk Kutub* [= *Suluk Acih*] (MS. pp. 70–83). *Ngèlmu tasawuf*: teachings of the child-saint Samsu Tabarij, i.e., Shamsuddîn Trabrîzî (d. 1248) to whom the renowned poet Jalâluddiîn Rûmî (d. 1273) was devoted. This poem is normally included in Ronggasasmita's *Suluk Acih.* The *suluk* opens in Gambuh, "Lah iki kojah ingsun, wonten caritaning wali kutub."

6. *Suluk Martabat Sanga* [from *Suluk Acih*] (MS. pp. 83–95). *Ngèlmu tasawuf*: discourse on the nine levels of being. The text includes autobiographical notes on the progress of Ronggasasmita's spiritual education. These notes include the poet's Syattariyah silsilah and his observations on the merits of close reading. Poem opens in Pucung, "Kang pinucung, nenggih wonten urut-urutipun, kang martabat sanga..."

7. *Suluk Jebèng* (MS. pp. 95–99). The teachings concern the necessity of following a teacher along the mystical path, along with a discussion of perfect and imperfect deaths. *Suluk* begins in Dhangdhanggula, "Poma sira

ngawruhana sami, aja pangling jebèng susurupan."

8. *Suluk Nganasir Kawan Prakawis, lan Martabating Roh, lan Martabating Ati* (MS. pp. 100–01). Metaphysics of the body: discourse on the composition of the human body. A diagram is provided at the end of the text. Composed in Kinanthi, the *suluk* begins, "Kawruhana purwanipun, kawan prakawis."

9. *Suluk Musawarat* [from *Suluk Acih*](MS. pp. 101–08). Debate of the wali on *tauhid*, including the "trial" of the maverick saint Sèh Siti Jenar. *Suluk* opens is Asmarandana, "Sakathing para wali, samya paguneman rahsa, ing Giri Gajah enggoné."

10. *Suluk Puji* (MS. pp. 108–11). *Ngèlmu tasawuf*: on the nature of prayer. Composed in Kinanthi, the poem begins, "Yèn anembah sembahipun, miwah pujiné yèn muji."

11. *Suluk Lonthang* [from *Suluk Acih*] (MS. pp. 111–15). *Ngèlmu tasawuf*: Self-consciously humorous tale of the outrageous behavior of the truly mad saint Lebé Lonthang. Composed in irregular Lonthang meter, the *suluk* opens, "Sun ngrumpaka, tinembangan lonthang-lonthang." For a partial translation and discussion of the poem, see Florida, "Sex Wars" (1997).

12. [*Suluk Sontrang* from *Suluk Acih*] (MS. pp. 115–18). *Ngèlmu tasawuf*: Discourse on perfect and imperfect deaths. Composed in Pucung, the poem begins, "Sun amucung, ing tembang kinarya suluk, liring suluk iki."

13. [*Suluk Wulang*] (MS. pp. 118–22). *Ngèlmu tasawuf*: discourse on Islamic theology and on the four levels of knowledge. Composed in Kinanthi, the *suluk* opens, "Kinanthi panduking dunung, kang kinudang para wali."

14. [*Suluk Sèh Malaya*] = *Suluk Cariyos Pandhita ingkang Sampurna ing Pati* [from *Suluk Acih*] (MS. pp. 122–42). The teachings of Nabi Kilir to Sunan Kalijaga, which teachings parallel those of the god Déwaruci to the wayang hero Wrekudara. *Suluk* opens in Dhangdhanggula, "Wonten carita pandhita lewih, ingkang sampun sami saged pejah, pejah sajroning uripé."

15. [*Serat Dosa Gung Nacad Guru*] (MS. pp. 142–43). Short poem discussing the sin of, and the eternal punishment for, criticizing one's teacher. The poem opens in Kinanthi, "Dosa gung wong nacad guru, ingkang sampun dèn-guroni."

16. *Suluk Lampahing Badan* (MS. pp. 143–44). Short poem on ecstasy and on the ascending levels of worship (9 levels of *puji*). The poem, in Dhangdhanggula, opens, "Wonten malih kang winarni, lampahing wong kang sangang prakara."

17. *Suluk Wringin Sungsang* (MS. pp. 144–47). A mantric protective formula in Durma meter. The poem opens, "Wringin sungsang, wayahé lagi tumruna." Notes preceding the formula note that it may not be read/sung out loud, but is rather to be written on the heart (*sinukmèng tyas*) and recited silently.

18. *Suluk Kanugrahan* (MS. pp. 148–51). *Ngèlmu tasawuf*: on the truth of the body with derogatory notes on legalistic santri ("santri gundhul"). Composed in Mijil, the suluk opens, "Baya pantes pinupunan mijil, ingkang winaraos, pan nugraha kang kanugrahané."

19. *Suluk Cariyos Tapa* (MS. pp. 151–54). A *suluk* on ascetic practice, in Pangkur. Poem opens, "Kang dhingin kang ngaran tapa, narima sihira Hyang Suksma Jati." *Ngèlmu tasawuf*: including notes on the true *prang sabil*, that is, not against the *kafir*, but within one's own heart.

20. *Suluk Wangsalan* (MS. pp. 154–56). Composed in Dhangdhanggula, the

suluk opens, "Kukus gantung pulasing wong nungging, ingsun sawang angger warnanira." Beginning with riddles, the poem ends with an explication of true vision, which is the annihilation of vision.

21. *Suluk Wulang Nokil sangking Kitab Nasikhatulmuluk* (MS. pp. 156–64). Didactic text: advice to kings. The text is said to be comprised of the teachings of the Pangulu of the Karaton Surakarta to the king[s] in former times (*ing nguni*). Macapat verse. The poem focuses on the qualities of the five essential retainers of any king: (1) *patih*, (2) *carik*, (3) *juru pintu*, (4) *juru pitutur*, (5) *juru ambadhé*. The poem opens in Dhangdhanggula, "Kokila kresna wuryaning gupit, gupita nung saking rèh pandhita, kaé Hardasi namané."

22. *Suluk Wulang saking Pandhita Tékawerdi* = [*Suluk Tékawerdi*] (MS. pp. 164–75). Text on ethics and behavior, especially as concerns court and public service. The poem, which recommends literacy and extensive reading in both Javanese and Arabic, opens in Pangkur, "Sira kaki ngungkurena, marang sastra telung prakara kaki, dumadi apané jungkur." This poem is conventionally attributed to R.T. Padmanagara, and is said to have been written in Kartasura early in the reign of I.S.K.S. Pakubuwana II, r. 1726–1749.

23. *Suluk Langit Sapta kang Dumunung ing Badan* (MS. pp. 175–77). Discourse on the seven heavens within the human body; each one of these heavens completely fills the body. Composed in Asmarandana, the *suluk* begins, "Anggèr kawruhana malih, prakara kang langit sapta, ananing sira dunungé."

24. *Suluk Pangandika Rasul: Bab Siksa Kubur* (MS. pp. 177–83). Catalogue of sins and discourse on ritual obligations (*ibadah*). Citing several Arabic sources, the text opens in Kinanthi, "Jroning Kitab Sulah terus, lan Kitab Daha dènnya ling."

25. *Suluk Wulang Pandhita mring Putra Muridipun* (MS. pp. 183–217). This didactic *suluk* opens in Dhangdhanggula, "Purwaning rèh sekar madumanis, ingkang serat sinawung ing tembang, serat wewulang yektiné." The text comprises the teachings on Islam that the scholar (*sang resi*) delivered to the daughter of the king (*Radèn Ayu putra nata*). Perhaps this refers (or alludes) to G.R.A. Sekar Kedhaton (= G. Ratu Pembayun), the renowned spiritually powerful daughter of Pakubuwana VII.

    The teachings form an extended Sufi meditation on the origin and meaning of the five *salat*. According to this *suluk*, the five *salat* are coeval with the Creation, with the creative force of Nur Allah proceeding from them. The text includes a lengthy discourse on the creation of man, the origin of the different body parts, the four passions (*nepsu*), the four directions, and the four mazhab, all of which are associated with the five *salat*. Also discussed are (among other things) the metaphysical qualities of the letters of the alphabet, the secret truth of the *sahadat*, the attributes of God (*sifat 20*), the composition of the body, and the forms and levels of annihilation (*pana*).

26. *Cariyosipun Sèh Mlaya, Awit Kala Dèrèng Jumeneng Wali* (MS. pp. 217–87). A history of the Javanese wali, especially of Sunan Kalijaga (including a version of *Suluk Sèh Malaya*; see above, number 14) and of Sunan Tembayat. Macapat verse. The poem opens in Dhangdhanggula, "Purwaningkang sekar dhangdhang gendhis, siyang wanci pukul kalih welas."

    The poem, which was probably composed by K.G.P.H. Cakradiningrat and/or R. Panji Jayaasmara, is dated 11 Jumadilawal Wawu 1793 (12 October 1864); *sangkala*, "tri [3] trustha [9] sabdèng [7] nata [1]." Beginning with the history of the young, profligate Sunan Kalijaga, the history includes copious Sufi teachings; it proceeds through the rise of Demak, fall of Majapahit, and the founding of Tembayat.

27. *Suluk Cariyos Wuwulang ing Pandhita kang Utami = Suluk Sèh Hidayattolah* (MS. pp. 287–300). Didactic-moralistic lessons for youth; *ngèlmu tasawuf*. The lessons of Sèh Hidayatollah to his grandson Jaka Subrongta, including practical ethical education on proper behavior for one who serves at court (*wong praja*). Also included are teachings on Islamic ritual obligations (*ibadah*), on ascetic practice, and on attaining a perfect death (*pati patitis*). The poem opens in Asmarandana, "Kasmaran ingsun angawi, andikaning jalma tama, kocaping pandhita kaot, aran Sèh Hidayattulah."

28. *Cariyos Tedhakan saking Kitab Salasilah, Kagunganipun Kiyahi Tumenggung Arungbinang* (MS. pp. 300–12). Compiled by R.T. Arungbinang (Surakarta, early nineteenth century). Treatise on initiation rites for the Syattariyah tarekat in nineteenth-century Surakarta that ends with a record of Arungbinang's *silsilah*. The text details the practices of the tarekat teacher in the initiation ceremony, including notes on gender specific practices. It specifies that students who enter the tarekat are obligated to follow the Prophet's *sunnah*. The Syattariyah silsilah recorded here traces the spiritual lineage of the tarekat from the Prophet Muhammad to Kiyahi Tumenggung Arungbinang, a high official at the Karaton Surakarta in the early nineteenth century (MS. pp. 310–12). For more on Arungbinang, see notes above.

29. *Bab Dérah ing Ngèlmi Tarèk Wiriding Dikir* (MS. pp. 312–471). Compiled by R.T. Arungbinang (Surakarta, early nineteenth century). Extensive prose treatise concerning matters of Islamic mysticism (*ngèlmu tasawuf*), theology, metaphysics, cosmology, and "anthropology," particularly pertaining to the Syattariyah tarekat. Many portions of the text concern the metaphysics of the human body and means by which to open the body's metaphysical potentials. Also prominent are discussions of the seven levels of being. This text comprises a manual for practices along the mystic way (*wirid*); the *wirid* provides a great number of *dzikir* texts with instructions for their recitation. The text is provided with numerous diagrams. The text also includes teachings concerning Islamic ethics and concerning invulnerability practices. Portions of the text are inscribed in Arabic script.

RP 334 38 (149.3 Esm e) Reel 16-51/6

Èsmu: Waris saking Tuwan Sèh Ngabdul Rakub

Author: [R. Riya Medura]
Composed: [Surakarta; mid 19th c.]
Inscribed: Surakarta, [mid 19th c.]
Scribe: [R. Riya Medura?]
ii, 109 pp. ; 20.5 x 16.5 cm.

Tasawuf: Wirid

Prose treatise on matters of Sufi knowledge. The text includes teachings on Sufi discipline and practice, and on Islamic theology and worship. The MS forms a *wirid* text, that is, a tarekat manual that includes *dzikir* formulae and instructions on how they should be read or performed.

The opening portion of the MS forms a brief *silsilah*, affirming that the text comprises the teachings of Sèh Ngabdul Rakup (that is, Abdul Rauf, the seventeenth-century founder of the Syattariyah tarekat in what is now Indonesia) as they were taught to Radèn Mangunjaya, who in turn taught them to Radèn Riya Medura.

Cursive Surakarta script.

Watermarks: EDG & Z; PROPATRIA EIUSQUE LIBERTATE.

The paper of this MS is brown and extremely brittle; the binding is overly tight.

RP 335 14 (8 x 2.2 Ron s) Reel 167/2; R 211/4

Serat Suluk Suksmalelana

Author: R.Ng. Ronggawarsita (1802–1873)

Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [early 20th c.]
i, 46 pp.; 21 x 16.5 cm.

Tasawuf: Suluk

Wandering student romance with Sufi teachings (*suluk*). Macapat verse in 16 cantos. Poem opens in Sinom, "Nuwun kawula yun wikan, dahat katambetan mami, téja-téja sulaksana." Final canto, in Kinanthi, begins, "Wantunen ingkang saèstu, ujar wus kasebut dalil, mutamat laku saréngat." The poem forms a narrative of the sometimes-erotic adventures of Radèn Suksmalelana in the course of his search for ultimate knowledge. Along the way he is tempted by the demons Hardaruntik ("anger") and Drembabukti ("gluttony"), along with their mistress, the lovely spirit queen Supiyah ("desire") of the kingdom of Sukawarastra ("fondness of weapons/war").

Cursive Surakarta script. Lined notebook paper.

Complete MS reshot on reel 211, item 4.

RP 336 255 (808.8014 Ser s) Reel 167/3

Serat Murtasiyah
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1889
i, 561 pp.; 32 x 20 cm.

Tasawuf: Suluk; Santri lelana; lessons for women

Wandering student romance with Sufi teachings (*suluk*). Macapat verse in 50 cantos. Poem opens in Sinom, "Purwaning sekar ron kamal, cinitra ri Soma Manis." The final canto, in Dhangdhanggula, begins, "Kawruhana wurunging pagih [?]." Murtasiyah's story is an exemplary tale of perfectly wifely virtue, practiced by a physically abused and neglected wife. Murtasiyah's husband, Sèh Ngarib, (a.k.a. Jati-ening) is an exemplary wandering santri scholar. The poem includes extended passages on Islamic theology and mysticism (*suluk* literature). Poem ends with the marriage of Murtasiyah's daughter, Rara Warsiki to Radèn Sudama.

Copy was begun on 5 Jumadilawal Jimakir 1818 (7 January 1889) and completed on 12 Rejeb Jimakir 1818 (14 March 1889).

Cursive Surakarta script, in a style that was prevalent in late nineteenth-century court circles.

Tooled leather binding.

MS. leaves numbered 1–551; p.#s 211–20 x 2, no p.# 247, p.# 313 x 2, pp. 545-46 and 549–50 are blank.

RP 337 89 (297.95982 Ser s) Reel 167/4

Serat Darmagandhul
Author: Anonymous
Composed: [Kedhiri, late 19th c.]
Inscribed: Surakarta, 1900
ii, 133 pp. 33.2 x 21 cm.

Wali sanga; tasawuf

Tales of the Javanese saints (wali sanga): Sunan Bonang. Macapat verse. Poem opens in Dhangdhanggula, "Sinarkara sarjunirèng galih, myat carita di pangiketira, Kiyahi Kalam Wadiné, ing nguni anggugugura, puruhita mring Radèn Budi." With a focus on the local history of Kedhiri, the poem narrates the Fall of Majapahit and the Islamization of Java. The poem is cast as the teachings of Ki Kalamwadi to Darmagandhul; these teachings are hostile to "orthodox," legalistic Islam. For a synopsis and analysis of the poem, see Drewes, "The Struggle Between Javanism and Islam as Illustrated by the Serat Derma Gandhul," *BKI* 122 (1966).

This manuscript witness is dated 23 Ruwah Jé 1830 (16 December 1900); *sangkala*, "wuk [0] gunèng [3] ngèsthi [8] nata [1]. KS 517 is a copy of this MS. A penciled note at the end of the volume reads, "dhawuh-dalem ijeman dhateng kula, Darmagandhul iki gawéyan pasisir."

Cursive Surakarta script, in a style associated with the court of I.S.K.S. Pakubuwana X (r. 1839–1939).

MS is extremely fragile, with numerous breaks and perforations. Final portion of the volume has disintegrated into fragments.

RP 338 8 (899.2204 Sar s) Reel 167/5; R221B/8

Serat Jayèngbaya
Author: Kiyahi Sarataka = R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, 1831/32
Inscribed: Surakarta, [late 19th c.]
i, 52 pp.; 20.5 x 16 cm.

Social commentary and criticism

Humorous didactic poem exploring choices of career in Surakarta at the cusp of the high colonial period. Macapat verse. Composed entirely in Asmarandana, the poem opens, "Kidung kadresaning kapti, yayah nglamong tanpa mongsa, ingan silarja jatiné, satata samaptaptinya." Attribution of authorship from a *sandiasma* in the poem's opening stanza. According to Javanese historical traditions, the young pujongga Ronggawarsita was given the name Mas Ngabéhi Sarataka in AJ 1749 (CE 1821/22) when he became Mantri Carik in the Kadipatèn Anom. When he was promoted to the office of Kliwon in AJ 1762 (CE 1834), he was awarded the name Ronggawarsita that had been his father's before him. The dating of the MS to AJ 1759 (CE 1831/32) is from a *sangkala* concealed in the poem's final stanza: "trustha [9] traping [5] sambawa, sabda [7] sadu [1]."

MS was the gift of Mas Ngabéhi Wiryaduta, Mantri Gandhèk Tengen in the Karaton Surakarta.

Cursive Surakarta script.

Complete MS reshot on reel 221B, item 8.

RP 339 276 A (297.121 Kur k) Reel 16-50/12; R211/4 & 222/8

Kur'an Kajawèkaken
Translator: Bagus Arfah [Ngarpah], with editorial assistance from Ng. Wirapustaka
Translated: Surakarta, 1905
Inscribed: Surakarta, 1905-1906
Scribe: Suwonda
i, 791 pp.; 34.2 x 21.7 cm.

Islam: scripture

Translation, or "interpretation" (*tafsir*), of the opening portion of the Qur'an into modern Javanese prose: Sura al Fatihah to Sura Yusup. Present manuscript appears to be the prototype for the first section of the three-volume *tafsir* Qur'an that was produced by Bagus Ngarpah with editorial assistance from Ng. Wirapustaka, 1905–1925 (RP 340–342). See note on unnumbered page between pp. 584 and 585, stating that on 27 December 1906, 3 koras of the Qur'an were handed over to Ngarpah. Inscription of present manuscript by "pun Suwonda" was begun on 26 Rabingulakir Alip 1835 (30 June 1905).

Volume forms a draft, with numerous corrections, especially in the opening section.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Paper is brittle and extremely fragile. Portions of the MS were restored and the entire MS re-bound by the Indonesian Nasional Library (PNRI) in 2011.

MS. leaves numbered 1–746; single un-numbered pp. between pp: 24 & 25, 48 & 49, 72 & 73, 96 & 97, 120 & 121, 144 & 145, 168 & 169, 192 & 193, 215 & 216, 239 & 240, 286 & 287, 310 & 311, 333 & 334, 357 & 358, 381 & 382, 405 & 406, 429a & 430a, 442 & 443, 465 & 466, 513 & 514, 537 & 538, 560 & 561, 608 & 609, 652 & 653, 696 & 697, 740 & 741. Two un-numbered pp. between pp.: 262 & 263, 545 & 585,. p.# 248 x 2, p.# 330 x 2, p.#s 428–37 x 2, p.# 432b x 2, p.# 457 x 2, p.# 681 x 2.

Complete MS reshot on reel 211, item 4. MS. pp. 266–71, 333–38, 540–49, 622–27, 700–05, 722–27 reshot again on reel 222, item 8.

RP 340–342 Series

SERIES: Kur'an Kajawèkaken
Translator: Bagus Ngarpah, with editorial assistance from Ng. Wirapustaka
Translated: Surakarta, 1905-1925
Inscribed: Surakarta, 1905–1925
Scribe: Ki Ranasubaya
3 of 3 vols.

Islam: scripture

Translation, or "interpretation" (*tafsir*), of the Qur'an into modern Javanese prose, in three volumes.

RP 340 **276 B (297.121 Kur k)** **Reel 16-50/13; R212/23**

Kur'an Kajawèkaken

Translator: Bagus Ngarpah, with editorial assistance from Ng. Wirapustaka
Translated: Surakarta, beginning in 1905
Inscribed: Surakarta, beginning in 1905 or 1906
Scribe: Ki Ranasubaya
Vol. I of 3: ii, 433 pp.; 33.2 x 20.8 cm.

Islam: scripture

Translation, or "interpretation" (*tafsir*), of the Qur'an into modern Javanese prose, in three volumes. A note on MS. p. ii reads: "Kur'an kajawèkaken déning Bagus Ngarpah, ngabdi-dalem ngulama nagari wonten pakempalan Waradarma. Ingkang ngrampingaken (mbecikaké) tembungipun Jawi, Ng. Wirapustaka, abdi-dalem mantri ing Radya Pustaka Surakarta, nalika taun 1835 – 1905. Seratanipun Ki Ranasubaya, abdi-dalem jajar Nirbaya Kaparak Tengen, ingkang kapethil wonten kantor Radya Pustaka."

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Inscribed in black and (faint) red inks. The portions in red form annotations. MS. paper is very brittle. The opening pages of the MS were restored by the National Library of Indonesia (PNRI) in 2011.

MS. leaves numbered 1–389, and then 340–386 (therefore p.#s 340–86 x 2); no p.# 134, no p.# 161, no p.# 175, p.# 180 x 2, no p.# 193, p.# 230 x 2, p.# 347b x 2, no p.# 351b.

MS. pp. 10–15, 42–43, 58–75, 100–03, 141–48, 162–63, 209–16, and 272–73 reshot on reel 212, item 23.

RP 341 **276 C (297.121 Kur k)** **Reels 16-50/ 13–16–51/1**

Kur'an Kajawèkaken

Translator: Bagus Ngarpah, with editorial assistance from Ng. Wirapustaka
Translated: Surakarta, beginning in 1905
Inscribed: Surakarta, beginning in 1905 or 1906
Scribe: [Ranasubaya]
Vol. II of 3: ii, 570 pp.; 33 x 21 cm.

Islam: scripture

Translation, or "interpretation" (*tafsir*), of the Qur'an into modern Javanese prose, in three volumes. See above, notes to RP 340.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Inscribed in black and (faint) red inks. The portions in red form annotations. MS. paper is extremely brittle and suffers damage from iron-gall ink bleed through. There are many breaks, with a number of pages in fragments.

MS. leaves numbered 387–964; 2 pp. following p.# 407 not numbered, no p.#s 523–32.

RP 342 **276 D (297.121 Kur k)** **Reel 16-51/2**

Kur'an Kajawèkaken

Translator: Bagus Ngarpah, with editorial assistance from Ng. Wirapustaka
Translated: Surakarta, beginning in 1905
Inscribed: Surakarta, beginning in 1905 or 1906
Scribe: [Ranasubaya?]
Vol. III of 3: ii, 573 pp.; 33.3 x 21 cm.

Islam: scripture

Translation, or "interpretation" (*tafsir*), of the Qur'an into modern Javanese prose, in three volumes. See above, notes to RP 340.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered 965–1559; no p.#s 1058–59, no. p.#s 1358–77.

RP 343 **95 (297 Atm a)** **Reel 167/7; R 221B/9**

Cariyos Dajal utawi Kadis Kawandasa, 1773

Author and Translator: Anonymous
Composed: [s.l., s.a.]
Translated: [Surakarta, 1845]
Inscribed: Surakarta, 1845
i, 45 pp.; 31.5 x 20 cm.

Islam: eschatology

Islamic eschatology. Prose. Arabic text (in Javanese characters) with interlinear translation into modern Javanese. Earlier records of the Radya Pustaka identify this volume as *Aturipun Ngabdullah dhateng Nabi Muhammad.*

Narrative opens with the birth of Dajal-lanat (the antichrist) and continues with a discussion of the forty signs of the approaching Day of Judgment (*kiyamat*), including an extensive passage on the coming of the Messiah (Imam Mahdi). Also included are passages explicating the (literal) writing on and of the human body, and the performance of exorcism by means of reading that writing. MS is dated AJ 1773 (CE 1845).

Old quadratic Karaton Surakarta script (Arabic language portion of the text); the interlinear translation is in Karaton Surakarta Kadipatèn script (style is that of the Pujongga Ronggawarsita and his family).

Watermarks: J. HESSELS; PROPATRIA.

Complete MS reshot on reel 221B, item 9.

RP 344 41 (297.9 Ser s) Reel 167/8; R 222/9

Serat Pandhita Raib

Author: [Kyai Sastradiwongsa?]
Composed: [Surakarta, 1792]
Inscribed: Surakarta, 1838
ii, 273 pp.; 20.5 x 14 cm.

Sacred history of Islam

Compilation of three texts. Manuscript witness is dated 1838 (see notes below). A note on MS. p. ii states that "this" is the composition of Kyahi Sastradiwongsa. The partially obscured note reads: "Punika cacahipun serat Kyahi Sastradiwongsa ageng alit sedaya, boten dipun-wastani namanipun kathahipun 15...kelebe...pan. Punika yasanipun Kyahi Sastradiwongsa... wah serat tilaranipun bapa ageng alit 9 ingkang warni suluk seratan Pégon 7."

Old Surakarta script (characteristic of MSS inscribed in the late eighteenth and early nineteenth centuries). MS is inscribed on *dluwang gendhong* ("Panaraga" bark paper) and suffers damage from insects.

MS. leaves double-page numbered, 1–137.

MS. pp. 19–34, 60–76, 98–111 and 128–37 are reshot on reel 222, item 9.

1. *Serat Pandhita Raib* (MS. pp. 1–125). Sacred history of Islam in macapat verse. The poem opens in Dhangdhanggula, "Purwaning rèh wasita ginupit, carita di kang ing ela-ela, saking kitab pinangkané, lapalé kang rinacut, sinalinan ing basa Jawi." The second canto, in Asmarandana, begins, "Warnanen Pandhita Raib." The final canto, in Asmarandana, opens, "Nulya budha[l] sahib-sahib." The poem narrates the struggle between the Prophet Muhammad and Pandhita Raib from the country of Kébar. Pandhita Raib, a teacher of Judaism who had drawn the people of Kébar away from Islam, finally submits to the Prophet Muhammad.

   The probable date of the poem's composition is AJ 1718 (CE 1792); see MN 297–299.

   The present copy was begun on 18 Rabingulakir Jé 1766 (11 July 1838) and completed on 4 Rejeb Jé 1776 (11 September 1838); *sangkala,* "mangsa [6] dra [6] ngandika [7] nabi [1]" and "rasa [6] nenem [6] sapta [7] tunggal [1]."

2. [*Serat Sipating Nabi Mukhammad*] (MS. pp. 126–31). Attributes of the Prophet Muhammad in macapat verse. The poem, all in Dhangdhanggula meter, opens "Bisemilah irahman ni rakim, tegesing bis ambuka amurwa, wiwiti nebut namané, ri sang amahaluhur." The poem discusses the *khasiyat* (powers/blessings) attained by recording the Prophet's attributes (*sifat*) in writing and the blessings associated with the Prophet's teachings. The text is meant to be used as a *tulak* (kind of protective charm).

3. *Serat Pamulangira Jeng Nabi mring Putradi Pratimah* (MS. pp. 132–36). Teachings of the Prophet Muhammad to his daughter

Fatimah on Islamic ritual obligations and the duties of women (especially in their roles as wives). Macapat verse. The poem opens in Dhandhanggula, "Angandika Jeng Nabi sinelir, apitutur marang putranira, Déwi Pratimah wastané."

RP 345 **245 (370.114 Ser s)** **Reels 167/9–168/1; R222/10**

[Serat Nawawi tuwin Serat Tajusalatin]
Serat Sultan Ibrahim
Author: Anonymous
Compiled: [Yogyakarta?, 1809]
Inscribed: [Yogyakarta?, 1809]
492 pp.; 39 x 27 cm.

Piwulang: Exemplary tales from Islamic history, with teachings on statecraft, kingship, ethics

Compilation of two texts. Archaic (Yogyakarta?) script, that appears to date to the very early nineteenth century. Inscribed on *dluwang gendhong* ("Panaraga" bark paper). Opening leaves of the volume are severely damaged.

Note: MS. pp. 203–22 are bound in the volume upside down and backwards.

MS. pp. 59–73, 97–106, 201–05, 294–99, and 368–79 are reshot on reel 222, item 10.

1. *Serat Nawawi* = *Serat Sultan Ibrahim* (MS. pp. 1–222). Islamic ethics, including lessons for rulers. Exemplary-moralistic tales in macapat verse. Adapted from Raniri's seventeenth-century Malay *Bustan as 'Salatin* (See Pigeaud, *Literature of Java* II: 32; LOr 1812), the poem narrates the adventures of Muslim kings, prophets, and saints, including those of Sultan Ibrahim Ibnu Ad-ham (ruler of the kingdom of Bulkiyah) and his son, Sultan Anom Mohammad Tair. A survey of opening lines of cantos indicates that present MS corresponds to cantos 2–37 of MS. B.G. No. 229 that is described by Poerbatjaraka *et al*, in *Indonesische Handschriften* (1950): 100–01. Opening of poem is illegible owing to damage to the MS. The second canto, in Dhangdhanggula, begins, "Pan mangkana sauré ki pekir." The final canto, in Dhangdhanggula, opens, "Saèstunipun amba kang sisip."

   The present MS is dated (Canto I: verse 7): malem Senèn Wagé, 13 Besar Dal, mongsa kawolu. No *sangkala* is provided, but from the other internal information, it may be surmised that the year is 1735, thereby dating the beginning of MS. inscription to 30 January 1809.

2. *Serat Tajusalatin* (MS. pp. 223–492). The *Taju's-Salatin* (Crown of Kings) forms a didactic text divided into 24 chapters (*pasal*) on the duties and responsibilities of kings, their retainers, and their subjects. Macapat verse. The text forms an exploration of Islamic ethics by means of exemplary tales from the Arabic Muslim past; it details the responsibilities of socially-differentiated members of the *ummah* according to their stations. For more on the *Tajusalatin*, see notes to RP 94.

   The Javanese *Tajusalatin* texts are rendered from a Malay prose version produced in Aceh in 1603 by Bukhari al-Johori. Poem opens in Dhangdhanggula, "Purwaning wangsit ingkang ginupit, sagung carita para naréndra, saking kitab pinangkané, lapalé kang rinacut." The final canto, in Pangkur, begins, "Lawan malih wonten lafal." Text breaks off abruptly.

   This version is normally attributed to R.Ng. Yasadipura I and is dated Hijrah 1139 (CE 1726/27); the elder Yasadipura was not born until 1729, however. The present MS forms cantos 1–27 of the complete "Yasadipuran" text; see *Pratélan* I: 372 ff. for synopses of cantos. For further notes on the *Tajusalatin* corpus, see Behrend (*Katalog Induk Naskah-nakakah Nusantara* I: 410–11).

   The dating of this manuscript witness is problematic. The date provided (canto I, verses 5–6) is 26 Sura Bé, Jumungah Pon, wuku Dhukut, mongsa ketiga, with the cryptic *sangkala*, "boga [6?]

kari [kadi?] [3?] resing [7] wani [1]." The most likely date would be 22 Sura Bé 1736 (11 March 1809); the mongsa was not ketiga, however, and the wuku was Mandhasiya (along with Dhukut, Mandhasiya is one of only two wuku in which Anggara Kasih gedhé falls).

RP 346 325 (377.97 Ser s) Reel 168/2

[Serat Nawawi, Serat Nitipraja, tuwin Serat Carakabasa]

Compiled by: Anonymous
Compiled: [Surakarta, 1884]
Inscribed: [Surakarta, 1884]
331 pp.; 33.5 x 21 cm.

Compilation

Compilation of three texts: history of Islam, Javanese statecraft, Javanese language (letter mysticism).

Karaton Surakarta Kadipatèn script.

Watermarks: SUPERFINE 1883; SUPERFINE 1884.

1. *Serat Nawawi = Serat Sultan Ibrahim* (MS. pp. 1–305). Islamic ethics, including lessons for rulers. Exemplary-moralistic tales in macapat verse. 43 cantos. Adapted from Raniri's seventeenth-century Malay *Bustan as 'Salatin* (See Pigeaud, *Literature of Java* II: 32; LOr 1812), the poem narrates the adventures of Muslim kings, prophets and saints, including those of Sultan Ibrahim Ibnu Ad-ham (ruler of the kingdom of Bulkiyah) and his son, Sultan Anom Mohammad Tair. Final canto concerns human physiognomy. Poem opens in Dhangdhanggula, "Kang murah ing dunya sih ing akhir, kang amengku sakathahing puja." The second canto, in Sinom, begins, "Tan wus gandané angambar, busana éndah linuwih." Final canto, in Sinom, opens, "Duk jamhur Sapingi Imam." The text was meant as teachings to kings: "agglaraken pawartané mring para ratu-ratu kang arsa mring arjaning bumi."

   Present manuscript witness was copied from a prototype manuscript dated 7 Rajab Bé 1760 (30 November 1832); *sangkala,* "tanpa [0] mongsa [6] swaraning [7] wong [1]."

   A survey of opening lines of cantos indicates that present MS corresponds to MS. B.G. No. 597 (from a prototype dated CE 1788) that is described by Poerbatjaraka *et al,* in *Indonesische Handschriften* (1950):101–02. For synopses of cantos, see Poerbatjaraka's more extensive description of KGB 597 in his 1931 manuscript, *Serat Imam Nawawi (KBG 597),* MS. FSUI CI 21. See also KS 527 & HN 18.3.

2. *Serat Nitipraja* (MS. pp. 305–26). Didactic poem pertaining especially to Javanese statecraft. Macapat verse. Poem opens in Dhangdhanggula, "Kadya sinileming sagaragni, rasaning driya ingkang sangkala." Poem is dated AJ 1634 (CE 1710/11); *sangkala,* "sagaragni [3/4], rasaning [6] driya [1]."

3. *Carakabasa* (MS. pp. 327–31). Prose treatise on the metaphysical meanings of the letters of the Javanese alphabet. Incomplete.

RP 347 258 (377.97 Ser s II) Reel 168/3

Serat Nawawi II

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [turn of 20th c.]
Scribe: Ga Cyam Bi
II of [2?]: i, 76 pp.; 33.3 x 21.3 cm.

History of Islam: exemplary tale

Exemplary-moralistic Islamic tale in macapat verse. Poem opens in Kinanthi, "Kacatur kadya mamangun, sukané kawula-gusti. Final canto, in Mijil, begins, "Kawuwusé ingkang anèng Jawi." Poem narrates the adventures of Sultan Ibrahim Ibnu Ad-ham (ruler of the kingdom of Bulkiyah) and especially those of his son, Sultan Anom Mahammad Tair. Present MS forms a sequel to the edition published in Surakarta, 1877; see *Pratélan* I: 405 ff. See KS 528–529 and compare text to that of KS 529.

MS copied by the merchant Ga Cyam

Bi (Pasar Gedhé, Surakarta) from the newspaper *Selompret Malayu* that was published in Semarang 1865–1899 & 1905–1910). See colophon at MS end.

Cursive Surakarta script. MS suffers from significant iron-gall ink bleed through.

RP 347B Uncat. D 23 (808.82 Ser s) Reel 177/3

Serat Nawawi

Author: Anonymous
Composed: [s.l.] & Surakarta; [s.a.], 1867, 1890
Inscribed: Surakarta, late 19th c.
vii, 5, 116, v pp.; 32.5 x 20 cm.

History of Islam: exemplary tale

Witness of the *Serat Nawawi,* along with miscellaneous notes.

Cursive Surakarta script.

Watermarks: PROPATRIA; VG.

The manuscript is filthy and severely water-damaged.

MS. leaves numbered as follows: MS. I: i-vii & 2–4 (double-page numbered), MS. II: 1–116 & i–v (p.# iv is bound into the volume upside down.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

1. *Serat Nawawi* (MS. II: 1–116) Exemplary-moralistic Islamic tale in macapat verse. Poem opens in Kinanthi, "Kacatur kadya mamangun, sukané kawula-gusti." The final canto, in Kinanthi, begins, "Yata ing antara dangu." Poem narrates the adventures of Sultan Ibrahim Ibnu Ad-ham (ruler of the kingdom of Bulkiyah) and especially those of his son, Sultan Anom Mahammad Tair. Sequel to the published edition (Surakarta, 1877). Present MS forms either a gift from one Wiryasupatma to his brother, or a sequel to a gift of the published edition from said Wiryasupatma to the scribe: "punika Serat Nawawi sambetanipun buk jené gedrik, paringipun Kamas Wiryasupatma, lalampahan Kangjeng Nabi Brahim" (MS. I: iii). See also notes to RP 347 and to KS 528-529.

   Date of 13 Madilakir 1817 (26 February 1888) is written in the margin of p. 4.

   MS. II: 10–116 inscribed in pencil.

2. [*Cathetan Warni-Warni*] (MS. I: i–vii & 2–4; MS. II: i-v) Miscellaneous notes, including: fragments of letters (*adangiyah*) and of lyric erotic poems in macapat verse, accounting notes dated 1867, and a letter dated 1890 composed in Malay to the Dutch colonial resident of [?].

RP 348 263 (297.13 Ser s) Reel 168/5

[Serat Ngusulbiyah lan Sapanunggilanipun, Yasan-dalem Kangjeng Ratu Mas Balitar]

Author: Anonymous [& Kangjeng Ratu Mas Balitar, d. 1732]
Composed: [Kartasura; early 18th c.?]
Inscribed: Kartasura, 1729–1730
Scribe: Pamijèn Kasepuhan
i, 62 pp.: illumination; 34.5 x 26 cm.

Suluk literature

Collection of six texts inscribed on commission of Kangjeng Ratu Mas Balitar, Pramèswari-dalem I.S.K.S. Pakubuwana I, r. 1703–1719). Earlier records of the Radya Pustaka identified the manuscript as *Serat Kadis Rasul.*

The manuscript has a lengthy colophon that opens with a panegyric to the queen, "kangjeng ratu kang sampun mardika." It continues with an explication of the manuscript's intended powers: it was inscribed to secure perfection for the reign for the queen's grandson, the notably unsuccessful I.S.K.S. Pakubuwana II (r. 1726–1749). The scribe, "pun Pamijèn Kasepuhan," tells how he inscribed this manuscript witness while performing night duty guarding the gates of the Karaton Kartasura (see copyist's colophon, p. 45). He began his writing on 4 Dumadilakir Jé 1654 (26 December 1729) and completed it around 18 Rejeb Jé 1654 (7 February 1730);

sangkala, "sagara [4] ponca [5] kawayang [6] ing rat [1]."

For an extensive discussion of this and the other two Radya Pustaka MSS (RP 349 and RP 350) that were produced on commission of Kangjeng Ratu Mas Balitar in late 1729, see M. C. Ricklefs, *The Seen and Unseen Worlds in Java, 1726–1749: History, Literature and Islam ing the Court of Pakubuwana II* (Honolulu: University of Hawaii Press, 1998).

Archaic script; illuminated frontispiece in color and gold leaf; rubrics (*pada* and *pupuh* markers) are also provided with decorative illumination in red and black inks and gold leaf. Inscribed on fine *gendhong dluwang.*

1. *Kitab Ngusulbiyah* (MS. pp. 1–45). Islamic history and theology, beginning with Allah's instructions to the Prophet Muhammad prior to his descent into the world, the poem's focus is the newly-descended Prophet's meeting in Mecca with its king, Nabi Isa (Jesus). Macapat verse: 23 cantos.

   The poem opens in Dhandhanggula, "Ingkang ngayasa pawarta adi, Kangjeng Ratu kang sampun mardika, kang palamarta jenengé, kang amba manah ayu, kang sinung sih ywang maha suci, kang wus atuk sapangat, ira nabi rasul, kang rinahsa malékat, Kangjeng Ratu Ibu kang sampun amukti, ingkang manah raharja." The queen created (*ngayasa*) the MS for the perfection of her grandson's reign: "Marmanipun Kangjeng Ratu singgih, angyasani Kitab Ngusulbiyah, amrih sampurna jenengé, wayahé Kang Sinuhun." The second canto, in Dhangdhanggula, begins, "Nabi Isa luwih anglarani." The final portion of the poem details the miraculous powers of the text. For Ricklefs' description, partial translation, and analysis of the poem, see *Seen and Unseen Worlds,* pp. 62–91.

2. *Gita Sipat Nabi* (MS. pp. 45–48). Meditation on the attributes, ancestry, and merits of the Prophet Muhammad; protective verse. Sekar macapat: Maskumambang meter. The poem opens, "Amba iki anedha sih ing Yang Widi, muga bukakna, ing ngèlmu kang luwih adi."

3. *Serat Sèh Samsu Tabrèd* (MS. pp. 48–51). Sufi song in macapat verse: teachings of the child-saint Sèh Samsu Tabrèd (Tabarij). Asmarandana meter. Poem opens, "Sèh Samsu Tabrèd puniki, rupa raré cinarita, marang désa Ngarab reké."

4. *Serat Caritaning Nabi Ibrahim* (MS. pp. 51–56). Sacred history of Islam: the story of Ibrahim, from his sacrifice of Ismangil; history of the prophets Ismangil and Iskak (Isaac); and history of the prophet Nabi Elut (Lot). Sekar macapat: Dhangdhanggula meter. The poem opens, "Waten [sic] gantiya Nabi Ibrahim, duk putrané kinarya kureban, Nabi Ngismangil wastané."

5. *Serat Caritaning Nabi Enuh* (MS. pp. 56–60). Sacred history of Islam: the story of Nabi Enuh (Noah) and the Deluge. Macapat verse: Dhangdhanggula meter. The poem opens, "Kawarnaa caritaning nabi, Nabi Enuh ngalahi wassalam." Poem and/or copy is dated 18 Rejeb Jé [1654] (7 February 1730), "tunggil warsa kala carita tinulis Yusuf Sultan Iskandar" (that is, RP 349 & RP 350 respectively).

6. *Suluk Garwa Kancana kang saking Susunan Ratu* (MS. pp. 60–61). Sufi song in macapat verse, with imagery of war and of kingship; lessons for the then nineteen-year-old Pakubuwana II. The *suluk,* composed in Asmarandana meter, opens, "Kang badan graha tulyadi, kang nyawa minongka raja, pinarek ing mantri reké" ("Body of grace transcendent, with soul as king, attended by his courtiers"). Ricklefs provides a very provisional translation and an analysis of the text in *Seen and Unseen Worlds,* pp. 112–26. Although Ricklefs attributes the poem to Sultan Agung, my reading of the Javanese text suggests instead that the young king's grandmother, Kangjeng Ratu Mas Blitar, was the *garwa kancana* who composed the *suluk.*

RP 349 **261 (808.8014 Ser s)** **Reels 168/6–169/1; Selected color plates, Reel 223/15**

Serat Yusup

Author: Anonymous [& Kangjeng Ratu Mas Balitar]
Composed: [Kartasura; early 18th c.?]
Inscribed: Kartasura, 1729
Scribe: Pamijèn Kasepuhan
i, 206 pp.: illumination; 34.5 x 26 cm.

Sacred history of Islam

Sacred history of Islam: Quranic story of Kangjeng Nabi Yusup, ending with the death of his father, Nabi Yakub. Sekar macapat. Poem opens in Asmarandana, "Wonten caritadi luwih, menggah ing dalancang Jawa, sangking tapsir pinangkané, sampun binasakaken Jawa, déning janma utama, apantes sinungan tembung, atembang ngasmaradana." The second canto, in Durma, begins, "Wonten carita sato manjing ing sarga, lilima kèhé singgih." The final canto, in Asmarandana, begins, "Mangkana malih sirèki, sakèhing putra ta nira." For general introductory remarks on the Yusup romance, see Pigeaud, *Literature of Java* I: 217–19.

This copy (or version) was produced on commission of Kangjeng Ratu Balitar (Pramèswari-dalem I.S.K.S. Pakubuwana I, r. 1703–1719) with the intention of securing the success of her grandson's reign as Pakubuwana II (r. 1726–1749). Manuscript was inscribed by "pun Pamijèn Kasepuhan" while guarding the gates of the karaton Kartasura (see also RP 348 & RP 350). Copy begun on 5 Rabiyulakhir Jhé 1654 (29 October 1729); *sangkala,* "tirta [4] ponca [5] rasaning [6] rat [1]" and completed on 19 Jumadilawal Jé 1654 (10 December 1729).

For an extensive discussion of this and the other two Radya Pustaka MSS produced on commission of Kangjeng Ratu Mas Balitar, see Ricklefs, *The Seen and Unseen Worlds in Java, 1726–1749.*

Archaic script; illuminated frontispiece, in color and gold leaf (see plate 4, this volume); rubrics (*pada* and *pupuh* markers) also provided with decorative illumination, in red and black inks and gold leaf. Inscribed on fine *gendhong dluwang.*

MS. frontispiece and opening pages (pp. 1–6) reshot in color film, reel 223, item 15.

RP 350 **262 (808.8014 Ser s)** **Reel 169/2**

Serat Iskandar = Kadis Rasul Iskandar

Author: Anonymous [& Kangjeng Ratu Mas Balitar]
Composed: [Kartasura; early 18th c.?]
Inscribed: Kartasura, 1729
Scribe: Pamijèn Kasepuhan
i, 134 pp.: illumination; 34.5 x 25.5 cm.

Sacred history of Islam

Sacred history of Islam: the history of Iskandar, Sultan of Rum (Alexander the Great), in macapat verse. Poem opens in Asmarandana, "Wonten caritadi luwih, menggah ing dalancang Jawa, sangking tapsir pinangkané, sampun binasakaken Jawa, déning janma utama, apantes sinungan tembung, atembang ngasmaradana." The second canto, in Pangkur, begins, "Raja umani ngandika, lah dadana samektaning ngajurit, papagen bala ing ngeRum." Final canto, in Dhangdhanggula opens, "Enengana mangké Nabi Kilir, kawarnaa mangké Sri Naréndra, Sultan Iskandar Dulkarnèn." The penultimate stanza of the poem notes that although there are many Javanese Iskandar tales, none is the like of this one (*nadyan kathah carita Iskandar Jawi, kados mongsa padha-a*).

The present manuscript was produced on commission of Kangjeng Ratu Balitar (Pramèswari-dalem I.S.K.S. Pakubuwana I, r. 1703–1719) in order that it secure the success of her grandson's reign as Pakubuwana II (r. 1726–1749). Manuscript was inscribed by "pun Pamijèn Kasepuhan" while guarding the gates of the karaton Kartasura (see also RP 349 & RP 350). The copy, completed in the space of twenty-five days, "by the blessings of the king," was begun on Jumat Pon, 6 Rabiyulawal Jé 1654 (30 September 1729); *sangkala,* "tirta [4] ponca [5] rasaning [6] rat [1]" and completed on Anggara Pon,

1 Dumadilakir [that is, Rabingulakir] Jé 1654 (25 October 1729).

For an extensive discussion of this and the other two Radya Pustaka MSS produced on commission of Kangjeng Ratu Mas Balitar, see Ricklefs, *The Seen and Unseen Worlds in Java, 1726–1749.*

Archaic script; illuminated frontispiece, in color and gold leaf; rubrics (*pada* and *pupuh* markers) are also provided with decorative illumination in red and black inks and gold leaf. Inscribed on fine *gendhong dluwang.*

MS. leaves numbered 1–132; 2 pp. following p.# 120 not numbered.

RP 351 265 (892.73 Ser s) Reel 169/3

[Syarhan Kitab Fikih = Kitab Pki Min'ijulkawin]

Author: "Abdullah ibn Abdurrahman ibn Fadhali Hadhrami" & anonymous
Composed: Mecca, 1247; [s.l., s.a.]
Inscribed: [s.l., s.a.]
587 pp.; 34 x 20 cm.

Juridical literature; Islam, fikh

Juridical literature of Islam: fiqh. Arabic text with Arabic commentary and partial translation in Javanese (*pégon*). The text concerns Muslim ritual practice (*ibadah*) and marriage. A penciled note on the opening page of the manuscript identifies it as "Kitab Pki Min'ijulkawin."

The original text is inscribed in red ink; the commentary and Javanese translation, in black ink. This is a so-called *jenggot gandhul* ("dangling beard") manuscript: Arabic language text with interlinear Javanese translation in *pégon* script hanging in diagonal lines under the lines of the Arabic original and its commentary. The *pégon* is very small and difficult to read. According to the colophon, the (original?) text was written in Mecca on 25 Zulkaedah [H] 644 (11 April 1247). The colophon identifies the writer as "Abdullah ibn Abdurrahman ibn Fadhali Hadhrami."

I am grateful for the assistance of Drs. Ahmad Taufik and K.R.T. Mpu Totok Brojodipuro in the identification of this text. The manuscript had been mistakenly labeled and catalogued as a *Serat Ménak* in the Radya Pustaka collection.

Arabic script and language, with Javanese translation in *pégon*. Red and black inks.

Watermarks: GJW PANNEKOEK; CONCORDIA RESPARVAE CRESCUNT.

MS. paper is extremely brittle, and the binding is over tight.

Tooled leather binding.

MS. pp. 582–85 are blank.

RP 352 266 (892.73 Yas s) Reel 169/4

Serat Ménak Laré dumugi Ménak Jobin

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, [ca. 1749–1788]
Inscribed: Surakarta, [late 19th c.]
i, 629 pp.; 32.5 x 20 cm.

Ménak romance

Ménak romance: the heroic and amorous adventures of Tiyang Agung Ménak (Amir Hamza, an uncle of the Prophet Muhammad). The tale is of Arabic-Persian origin and was rendered into Malay as early as the fifteenth century. The present Javanese rendition in macapat verse was composed by R.Ng. Yasadipura I upon the commission of I.S.K.S. Pakubuwana III (r. 1749–1788). See Pigeaud, *Literature of Java* I: 212-14 and 242–43, for general introductory remarks on the Ménak Amir Hamza epic.

Volume opens in Asmarandana, "Kuneng kang lagya lumaris, lan sawadya para nata." The second canto, in Pangkur, opens, "Lamdahur sigra anyandhak." The final canto, in Sinom, opens, "Akathah yèn ucapena." Narrative opens with Tiyang Agung Ménak's return from the conquest of Serandil and closes in the midst of the hero's struggle against Raja Jobin. A survey of opening lines of cantos indicates that present MS corresponds with the published edition (Betawi 1854), Vol. II, cantos 1–100; for synopses of cantos, see *Pratélan* I: 242–58.

MS was purchased from Wiryasukarta in 1939.

Cursive Surakarta script characteristic of the late nineteenth century.

MS suffers from significant iron-gall ink bleed through. The paper is very brittle, with some perforations.

MS. leaves numbered 1–629; no p.# 155, p.# 435 x 2, no p.# 488, p.# 608 x 2.

RP 352B **Uncat. D 39 (808. Yos s; kotak 28)** **Reel 177/4**

Serat Ménak Jobin dumugi Kanjun

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, [ca. 1749–1788]
Inscribed: Surakarta, 1816
ii, 622 pp.: illumination; 29 x 23 cm.

Ménak romance

Ménak romance: the heroic and amorous adventures of Tiyang Agung Ménak (Amir Hamza, an uncle of the Prophet Muhammad). The tale is of Arabic-Persian origin and was rendered into Malay as early as the fifteenth century. The present Javanese rendition in macapat verse was composed by R.Ng. Yasadipura I upon the commission of I.S.K.S. Pakubuwana III (r. 1749–1788). See Pigeaud, *Literature of Java* I: 212-14 and 242–43, for general introductory remarks on the Ménak Amir Hamza epic.

Beginning damaged; opening canto in Kinanthi. The beginning of the second canto, in Dhangdhanggula, is also illegible owing to damage. The final canto, in Asmarandana, opens, "Muri-muri lagi mangkin." Volume opens with Tiyang Agung Ménak's escape from the prison of Raja Mesir and closes with the struggle surrounding the hero's suit for the hand of Déwi Marpinjun. Compare text with published edition (Betawi 1854), Vol. II, Canto 19 to Vol. III, Canto 47; see *Pratélan* I: 246–66, for synopses of cantos

MS witness is dated (MS. p. ii.) Ramelan Dal 1743 (July-August 1816).

Beginning and end of MS missing; the manuscript is in deplorable condition.

Old Surakarta script (characteristic of court styles produced during the reign of Pakubuwana IV). Rubrics (*pada* and *pupuh* markers) provided illumination in red and black inks.

Inscribed on *dluwang gendhong* ("Panaraga" bark paper). MS is *severely* damaged by insect infestation.

Leather binding.

MS. leaves double-page numbered, 1–297: p.# 1 x 5, p.# 95 x 2, p.# 150 x 2, p.# 178 x 2, p.# 232 x 2, p.# 238 x 2.

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 353 **318 (892.731 Yas s)** **Reel 169/5**

Serat Ménak Cina

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, [ca. 1749–1788]
Inscribed: [s.l., s.a.]
604 pp.; 29 x 23 cm.

Ménak romance

Ménak romance: the heroic and amorous adventures of Tiyang Agung Ménak (Amir Hamza, an uncle of the Prophet Muhammad). The tale is of Arabic-Persian origin and was rendered into Malay as early as the fifteenth century. The present Javanese rendition in macapat verse was composed by R.Ng. Yasadipura I upon the commission of I.S.K.S. Pakubuwana III (r. 1749–1788). See Pigeaud, *Literature of Java* I: 212-14 and 242–43, for general introductory remarks on the Ménak Amir Hamza epic.

Beginning and end of MS missing. Second canto, in Dhangdhanggula, begins, Praptané ngen[d]ika aririh." The final canto, in Pangkur, opens, "Sedina gènnya lumampah." Volume opens just following the death in battle of Amir Hamza's wife, Retna Muninggar, and closes with the journey of Nata Medayin to China. Volume includes the romance of Tiyang Agung Ménak and Putri Cina. A survey of opening lines of cantos indicates that present MS corresponds with the published edition (Betawi 1854), Vol. III, canto 27 to Vol. IV, Canto 51; see *Pratélan* I: 263–78, for synopses of cantos

Cursive script of unknown provenance; spelling is irregular. Inscribed on *dluwang gendhong* ("Panaraga" bark paper).

MS. leaves double-page numbered 9–310.

RP 353B Uncat. D 72 (----) Reel 176/9

[Serat Ménak Purwakondha tuwin Serat Rama Jarwa]

Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta, [ca. 1749–1788]
Inscribed: Surakarta, 1851
Scribes: [R.M. Riya Prawirawinata? and unknown]
327 pp.; 33.5 x 24 cm.

Compilation

Serat Ménak Purwakondha, with a fragment of *Serat Rama Jarwa*. On the dating of this manuscript, see notes below on *Serat Rama Jarwa*.

Several hands, of varying degrees of practice. Some hands are in a Karaton Surakarta Kadipatèn script. MS inscribed on *dluwang gendhong* ("Panaraga" bark paper); portions of MS severely damaged from insect infestation. Tooled leather binding.

MS. leaves numbered: I: 1–317 (page following p. 14 not numbered, p.# 45 x 2, p.# 114 x 2, no p.#s 261–69); II: i & 1–6.)

MS from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

1. *Serat Ménak Purwakondha* (MS. I: 1–317). Ménak romance: the heroic and amorous adventures of Tiyang Agung Ménak (Amir Hamza, an uncle of the Prophet Muhammad). The tale is of Arabic-Persian origin and was rendered into Malay as early as the fifteenth century. The present rendition in macapat verse was composed by R.Ng. Yasadipura I upon the commission of I.S.K.S. Pakubuwana III (r. 1749–1788). See Pigeaud, *Literature of Java* I: 212-14 and 242–43, for general introductory remarks on the Ménak Amir Hamza epic.

   Volume opens in Durma, "Pan angidak lampahé bala Talsiyah, lan bala ing Madayin." The final canto, in Dudukwuluh, begins, "Ingkang sangking anyalib bala ingutus." Volume opens with the journey of the armies of Madayin to the country of Purwakondha and closes with Madayin's revolt against the rule of Kuparman (Tiyang Agung). A survey of opening lines of cantos indicates that present MS corresponds with the published edition (Betawi 1854), Vol. V, canto 36 to Vol. VII, Canto 58; see *Pratélan* I: 290–321, for synopses of cantos.

2. *Serat Rama Jarwa* (MS. II: 1–6). Old Javanese kekawin *Ramayana*, rendered in macapat verse and modern literary Javanese. The translation was produced by R.Ng. Yasadipura I in the late eighteenth century. Opening fragment only, in Dhangdhanggula. Compare this fragment with the beginning of RP 274B.

   Copy is dated Buda Manis, 17 Ra[me] lan Alib 1779 (16 July 1851); *sangkala*, "trus [9] pandhita [7] sa[b]daning [7] aji [1]."

   A note on MS. p. i reads, "Caritané Bathara Rama jinawaken kang mangyasa Mayoring Prajurit Dandaman, Dyan Mas Riya Prawirawinata, wus pinundhut mantu swargi Pakubuwana V tuwin Pakubuwana VII (mantu kapénakanira). This note is dated 7:00, Buda Manis, Éhé 1780 (1851/52); *sangkala*, "sirnèng [0] naga [8] sabdaning [7] aji [1]." The colophon also records the names of Prawirawinata's children.

RP 354 293 (8088381 Nga s) Reels 169/6–170/1

Serat Ménak Lakat

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1879
Scribe: Radèn Mas Aslinguliman [?]
ii, 290 pp.; 31 x 19.5 cm.

Sacred history of Islam

Sacred history of Islam: episode from the life of the Prophet Muhammad, relating the war with Raja Lakat. Sekar macapat. The narrative opens with the illness of Bagéndha Ngali at the time that the Prophet Muhammad is planning a military campaign and ends with a banquet enjoyed by Ali and his two wives.

Poem opens in Asmarandana, "Lah ta tuwan sampun lalis, Kangjeng Rama arsa yuda, badhé wonten aprang gedhé." The second canto, in Sinom, begins, "Ri sedheng siniwèng wadya, pan angrembag sénapati." Final canto, in Sinom, begins, "Obag wor sajroning pura, garebeg sang dyah kekalih."

At one time present MS formed volume XVIII of a set of Ménak texts belonging to Pakubuwana IX's mother, Gusti Kangjeng Ratu Ageng (and after her, Radèn Ayu Panji Purbawardaya). Copy is dated Ruwah Bé 1808 (June-July 1879) and signed by "Radèn Mas Aslinguliman [?]." The MS also bears the seal of R. Béhi Wiradipraja, Surakarta.

Karaton Surakarta Kadipatèn script.

Watermarks: VDL; PROPATRIA EENDRAGT MAAKT MAGT. The paper is brown and foxed.

MS. leaves double-page numbered, 1–145: pp. 127 and 140 are reversed in binding.

RP 354B **Uncat. D 40 (808 Ser s)** **Reel 174/8**

Serat Ménak Lakat

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [mid 19th c.]
316 pp. ; 33 x 20 cm.

Sacred history of Islam

Sacred history of Islam: episode from the life of the Prophet Muhammad, relating the war with Raja Lakat. Sekar macapat. Poem opens in Sinom, "Kang sawenèh ana ngucap, naréndra Lakat asugih, garwa tanapi brana." Second canto, in Dhangdhanggula, begins, "Sampun miyos Kangjeng Gusti Nabi, umung gumuruh kang wadya bala." The final canto, in Megatruh, opens, "Prabu Déwi ingucap busana kakung, ngléla lir pujan retnadi."

Cursive Surakarta script, in a style prevalent at the court of I.S.K.S. Pakubuwana VII (r. 1830–1858).

Watermarks: CONCORDIA REPARVAE CRESCUNT; VDL.

MS. leaves double-page numbered, 1–160; no p.# 35, and no p.# 47.

MS from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

RP 355 **150 (398.209598 Ser s)** **Reel 170/2**

Serat Rengganis

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Kampung Kelèngan [?], 1891
Scribe: [Kaji Matdenur]
415 pp.: illumination; 32.5 x 20.3 cm.

Ménak romance

Ménak romance: a branch tale associated with the Ménak Amir Hamza epic. Sekar macapat. Poem opens in Asmarandana, "Tatkala miwiti nulis, ing dina Jumungah punika." The final canto, also in Asmarandana, begins, "Warnanen natèng Medayin." Tale focuses on the romance of Déwi Rengganis, daughter of an ascetic (*pandhita*) from the country of Jamineran, and Pangéran Kélan, a son of Ménak Amir Hamza. See Poerbatjaraka, *Kapustakan Djawi*: 111–19, for synopsis of, and commentary on, the tale. Poerbatjaraka speculates that the original tale was composed during the Kartasura period (1677–1745), perhaps by Rongga Janur.

This manuscript witness was evidently copied from a prototype dated AJ 1768 (CE 1840/41); *sangkala,* "bumi [1] sapta [7] wayang [6] naga [8]." See also KS 464 and KS 465. Present MS is dated Jumungah Kliwon, 4 Sura Jé [1822]/ [29] July 1891; it was produced for rental and belonged to one Kaji Matdenur of Kampung Kelèngan.

Cursive script of unknown provenance. Frontispiece and rubrics (*pada* and *pupuh* markers) are provided with decorative illumination in red and green inks. Leather binding.

MS. leaves double-page numbered, 1–209; no p.# 197.

RP 356 264 (808.8014 Ser s I-II) Reel 170/3

Serat Badrulngalam

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, [early 20th c.]
Vol. I-II: i, 147, i, 138 pp.; 35 x 22.5 cm.

Islamic romance: Baghdad

Islamic romance: the adventures of Prabu Badrul Ngalam, King of Bagedad, from his birth through his accession to the throne. Macapat verse. Two volumes, bound as one. Vol. I, which treats the youth of the future king, has the character of a wandering student romance. Poem opens in Asmarandana, "Kuneng wau kang winarni, pan wonten rondha sajuga, Nyai Gendrèh kakasihé." The final canto, in Durma, begins, "Awas mulat umbul mawarsa ing tingal." For more on the tales surrounding Prabu Badrulngalam, see Behrend's notes on Sono Budoyo MS L154 (*Katalog Induk Naskah-naskah Nusantara* I: 308–09).

MS purchased by the Radya Pustaka on 9 August 1936.

Cursive Surakarta script, in a style associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered: I: 1–149 (no p.# 32, no p.# 111) and II: 1–138.

RP 357 49 (294.3 Ser s) Reel 170/4

Serat Buddha-Kresna

Compiled by: Anonymous
Compiled: Surakarta, [1880s]
Inscribed: Surakarta, [1880s]
iii, 299 pp.; 20.5 x 16.5 cm.

Compilation: religious studies

Collection of five prose texts, all of which treat matters in Javanese religious thought and metaphysics, with some evidence of theosophical influence.

KS 520 (dated 1923) is probably a copy of this MS.

Karaton Surakarta Kadipatèn script (style of the Ronggawarsita family), probably dating from the 1880s.

MS. leaves numbered, 1–298; p. # 72 x 2.

1. *Pethilan saking Pakem Hindhu* (MS. pp. 1–14). Explication and analysis of "Agami Brahma."

2. *Cariyos Kresna ing Hindhustan* (MS. pp. 15–148). South Asian tales of the god and hero, Bethara Kresna (Krishna), with introductory notes on the history and geography of Hindhustan (India).

   Original text composed in French by "Tuwan Hèdhuwarsekoré." Javanese translation by Radèn Atmadirana.

3. *Serat Buddha Gotama* (MS. pp. 149–272). Concise history of the life of the Buddha, with explication of Buddhist religious principles.

   According to notes provided in present MS, the original text by Resi Subadrabiksu was translated into German (sic) by "Tuwan Henri Ès Olket." Henry S. Olcott was a retired US Civil War officer who, together with Madame Helena Blavatsky, founded the Theosophical Society in New York City in 1875. Olcott's text was then amended and translated into Dutch by "Tuwan Es Pan Hutèn." It was subsequently further amended and translated into Javanese by Kangjeng Pangéran Harya Suryaningrat, Pakualaman, Ngayogyakarta (K.P.H. Suryaningrat was the father of Suwardi Suryaningrat, who was later known as Ki Hajar Dewantara).

4. *Pustaka Kridhaprana: Nyariyosaken Gaib Khak* (MS. pp. 273–90). Prose treatise on matters of Javano-Islamic mysticism (*kejawèn*), with Islamic terminology: mystical implications of the human body, Javano-Islamic ethics, manual for practices along the path to mystical enlightenment (union with God), discussion of the various mystical radiances (*cahya*), with explication and analysis of the *Dèwaruci* tale (called here, *Serat Mintaraga*).

5. *Pratélan Kadis Rasullolah* (MS. pp. 291–98). Prose treatise concerning *tasawuf*

practices that accord with the *syariah*, Javano-Islamic ethics, Islamic prophecy and eschatology (especially concerning the Day of Judgment (*kiyamat*).

RP 358 19 A–19 B (291.21 Ani a) Reel 170/5

Sosorah Bab Agami Animisme
Author: Tuwan P. F. Dhaler, Taal Ambtenaar Balé Pustaka
Composed: Surakarta, 1933
Inscribed: Surakarta, [1933]
i, 23 pp.; 22 x 17 cm.

Religion: animism

Lecture on animism delivered at the Paheman Radya Pustaka on 23 December 1933.
Cursive Surakarta script.

RP 359 20 A–20 B (294.5 Kra s) Reel 170/6

Sosorah Bab Agami Hindhu
Author: Dr. H. Kraemer
Composed: Surakarta, 1933
Inscribed: Surakarta, [1933]
i, 32 pp.; 22 x 17 cm.

Religion: Hinduism

Lecture on Hinduism presented at the Paheman Radya Pustaka on 28 March 1933.
Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (1893–1939). Lined notebook paper

RP 360.0 21 (294.5 Rak s) Reel 170/7

[Sosorah Bab Agami Bali tuwin Sesorah Bab Agami Kristen]
Compiled by: Anonymous
Compiled: Surakarta, [ca. 1935]
Inscribed: Surakarta, [ca. 1935]
i, 40, 23 pp.; 21.5 x 17 cm.

Religion

Two texts on topics in religion; both texts were probably presented as lectures at the Paheman Radya Pustaka in the mid 1930s.
Two hands in scribal styles associated with the court of I.S.K.S. Pakubuwana X (1893–1939). Lined notebook paper

RP 360.1 21 (294.5 Rak s) Reel 170/7

Sosorah Bab Agami Bali
Author: Cokorde Gedhé Raké Sukawati
Composed: [Surakarta], 1935
Inscribed: Surakarta, [ca. 1935]
MS.I: 1–40; 21.5 x 17 cm.

Religion: Bali

Lecture on religion in Bali delivered at the Paheman Radya Pustaka on 15 February 1935.

RP 360.2 21 (294.5 Rak s) Reel 170/7

[Bab Kawontenanipun Pesamuwan Kristen Wiwit Abad ingkang Sapisan dumugi Wiwitanipun Abad kaping Sakawan Sasampunipun Gusti Yésus]
Author: Anonymous
Composed: [Surakarta, ca. 1935]
Inscribed: Surakarta, [ca. 1935]
MS.II: 1–23; 21.5 x 17 cm.

Religion: Christianity

Lecture on early Christianity (up to the beginning of the fourth century), probably presented at the Paheman Radya Pustaka in the mid 1930s. The lecture comprises two parts, each of which treats dangers faced by the early Christians. The first danger was external: persecution at the hands of the Romans. The second, described as the more dangerous enemy, was internal, and it was what the author calls "syncretisme." The author goes on to describe Gnosticism as a particularly dangerous form of this syncretisme.

RP 361 22 (296 Bab s) Reel 170/8

Sosorah Bab Agami Yahudi
Author: Tuwan Dhokter Y. H. Baping
Composed: Surakarta, 1933
Inscribed: Surakarta, [1933]
i, 20 pp.; 21.5 x 16.5 cm.

Religion: Judaism

Lecture on Judaism delivered at the Paheman Radya Pustaka on 23 August 1933.

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (1893–1939).

RP 361B Uncat. (----) Reel 177/9 (Missing)

Sosorah Bab Agami Rasul
Author: Radèn Kaji Mukhamad Ngadnan
Composed: Surakarta, 1934
Inscribed: Surakarta, [1934]
i, 23 pp.; 21.5 x 16.5 cm.

Religion: Islam

Lecture on Islam delivered at the Paheman Radya Pustaka on 25 September 1934.

Cursive Surakarta script: Kapatihan/ Radya Pustaka style.

MS missing from the Radya Pustaka library in 2011.

RP 362 211 (----) Reel 170/9 (Missing)

Kart Pulo Tanah Jawi
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [mid 19th c.]
Scribe: R.Ng. Ronggawarsita
1 p.: illustration; 19.3 x 33.8 cm.

Map

Map of the island of Java, drawn and labeled by the hand of the *pujongga* Ronggawarsita. The map locates on Javanese soil the [Indic] *purwa* kingdoms celebrated in *wayang* performance. The mapmaker famously elaborated the histories of these kingdoms in his *Pustaka Raja Purwa.*

The captions are in small Karaton Surakarta Kadipatèn script.

MS missing from the Radya Pustaka library in 2011.

RP 363 24 (294.5 Kre s) Reel 170/10

Ngèlmu Alam: Cathetan Adisasmitan Punggawan
Author: Mas Adisasmita
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
Scribe: [Mas Adisasmita]
i, 43 pp.; 21 x 16.5 cm.

Comparative cosmogony

Comparative study of theories of cosmogony, Javanese and modern European. The essay compares the creation theories of the Javanese *Serat Darmasonya* with those in the French astronomer Camille Flammarion's *Hemel en Aarde.* Flammarion (1842–1925) was involved in the scientific study of spiritualism and reincarnation. Prose.

Cursive Surakarta script.

MS. leaves numbered 1–43; every other page is blank.

RP 364 82A (500 Ser s) Reel 170/11

Serat Alip-Alipan Ilmu Alam
Author: Anonymous
Composed: Surakarta, [late 19th c.]
Inscribed: Surakarta, [late 19th c.]
i, 128; 34.5 x 21.5 cm.

Natural science & hygiene

Elementary textbook of natural science and hygiene. Prose.

Author's draft, with corrections, inscribed in a Karaton Surakarta Kadipatèn script that was prevalent in the late nineteenth century.

RP 365 82B (500 Bro n II) Reel 170/12

[Ngèlmu Bumi]
Alip-Alipan
Translator: Dr. W. Palmer van den Broek
Translated: Surakarta, 1869
Inscribed: Surakarta, [late 19th c.]
ii, 212 pp.; 33.7 x 21.5 cm.

Geography

Textbook on world geography. Prose. Volume closes with a white colonialist apology. Translated from the Dutch in

1869 by Dr. W. Palmer van den Broek, Guru Pamulangan Jawi. The Pamulangan Jawi (Javanese teacher's training school), established in Surakarta in 1852, was the first modern educational institution for native subjects in the Netherlands East Indies. Dr. Palmer van den Broek was the school's first headmaster.

Various Surakarta scripts.

RP 366 **277 (8 x 2.202 Ser s)** **Reels 171/14 –172/1; R222/12**

[Serat Pakemplakan Warni-Warni: Mangunsuwiryan]

Compiled by: Mangunsuwirya
Compiled: Surakarta, 1900–1914
Inscribed: Surakarta, 1900–1914
Scribe: Mangunsuwirya
xiv, 1203 pp.; 33.5 x 20.3

Compilation

Compilation of 65 texts compiled and inscribed by Mangunsuwirya between 1900 and 1914. Mangunsuwirya was a prolific scribe in late nineteenth- and early twentieth-century Surakarta. This wide-ranging anthology comprises works on myriad subjects, and includes theosophical texts, prophecies, *suluk*, collections of *hormat* regulations, along with studies on language, Javanese mysticism, and Islamic ritual obligations. Mangunsuwirya compiled the anthology from MSS belonging to a number of courtiers and nobles in the Karaton Surakarta and the Pura Mangkunagaran; he carefully recorded the provenance of many of the MSS he compiled and copied. Many of the texts were copied from MSS that belonged to Mas Ngabéhi Suraprabawa (Mantri Kaparak Kiwa Karaton Surakarta, who lived in Kampung Nirbitan); several were authored by Suraprabawa. Most of the *suluk* texts were copied from MSS that belonged to G.K.B.R. Ayu Prabuwijaya (daughter of KPAA Mangkunagara IV and daughter-in-law of Pakubuwana IX). Mangunsuwirya also consulted MSS stored in the Radya Pustaka and Mangkunagaran libraries. For notes on authorship, provenance, and contents of the individual titles, see notes below.

On MS. pp. i & iii, is a partial table of contents.

Cursive Surakarta script.

MS. leaves originally numbered 1–1185; no p.#s 249–50 x 2, p.# 477, p.#s 505–07 x 2, no p.# 779. Page references below are to the original Javanese script numbers.

MS is in extremely fragile condition and was removed to a *kotak rusak* in 2010.

MS. pp. 111–15, 333–38, 373–77, 387–91, 495–98, 521–32, 571–602, 667–76, and 986–91 were reshot on reel 222, item number 12.

1. *Pipiridan Téyosopi* (MS. pp. iv–v). Prose discourse on Javanese wayang characters as symbols for theosophical concepts. The MS is dated Pasa Jé 1838 (October 1908)

2. [*Bhagavad-gita*] (MS. pp. v–xiv). Metaphysical and ethical dialogue of Kresna and Arjuna on the Kuruksétra battlefield at the outset of the great Bratayuda war. Prose.

   Copied from a MS belonging to B.R.M.Ng. Mangundipura. Copy is dated 27 Pasa Jé 1838 (23 October 1908). At the opening of the text is mention of a meeting of the theosophical organization "Pasamuwan Sekar Tanjung Pethak" (*Witte Lotus Dag*) that was held on 8 March 1906.

3. *Serat Nitisastra Kawi-Jinarwa* (MS. pp. 1–67). Collection of Old Javanese moralistic maxims in kekawin meters, with translation (*jarwa*) and explication (*suraos*) in Modern Javanese prose. The translation and explication are usually attributed to the Karaton Surakarta pujongga R.Ng. Ronggawarsita (1802–1873). See Pigeaud, *Literature of Java* I: 104–05, Poerbatjaraka, *Kapustakan Djawi*: 140–42, and *Pratélan* I: 179–80.

   Copy is dated 24 Besar Wawu 1833 (12 March 1904). Copied from a MS belonging to Mas Ngabéhi Jayaraharja, Prayagung Panéwu ing Sastralukitan Mangkunagaran.

4. *Serat Nitisruti Kawi Jinarwa* (MS. pp.

68–135). Didactic-moralistic poem, including teachings pertaining to Javanese statecraft. "Kawi" language in macapat verse, with translation and explication in Modern Javanese prose. Authorship of the original poem, is attributed to Pangéran Karang Gayam, Pujongga Pajang. Poem is dated 1513 Çaka (CE 1591); *sangkala*, "bahni [3] maha [1] [a]stra [5] candra [1]." Translation and explication are by R.Ng. Ronggawarsita (1802–1873). See Poerbatjaraka, *Kapustakan Djawi*, 102–05.

Present MS was copied from an autograph MS of R.Ng. Ronggawarsita. Mangunsuwirya claims to have made some changes to the text, however.

5. *Serat Kawi Parti Sarananipun Kangjeng Radèn Adipati Sasradiningrat Nalika Wisuddha Jumeneng Pepatih-Dalem ing Surakarta* (MS. pp. 136–52). Pronouncement recited at the installation of K.R.A. Sasradiningrat [III] as Pepatih-dalem to I.S.K.S. Pakubuwana VII (r. 1830–1858) in 1846. Kawi language, with translation into Modern Javanese prose. K.R.A. Sasradiningrat III served as patih 1846–1866.

6. *Serat Kawi Dasanama* (MS. pp. 154–99). Kawi-Javanese synonym lists.

7. *Kawontenanipun Kawi Saranduning Badan Sedaya* (MS. pp. 200–04). Kawi-Javanese synonym lists pertaining especially to the parts of the human body.

8. *Serat Condrasengkala Kawi Jinarwa* (MS. pp. 205–12). Javanese chronogram words arranged according to their numerical equivalents. Sekar ageng and "Kawi" language, with translation into Modern Javanese prose.

9. *Serat Kératabasa: Kala ing Kina Winastan Udaka Wimba* (MS. pp. 213–57). Metaphysical meditations on the letters of the Javanese alphabet. Prose. Internal attribution of authorship to the mythic eleventh-century Javanese king Ajisaka, who is said to have composed it following a divine visitation.

10. *Serat Kératabasa* (MS. pp. 257–61). Javanese divination, concerning the relationship between a person's character (good or bad) and the initial letter of his or her name. Macapat verse.

11. [*Cathetan Pawukon*] (MS. p. 261). Prose notes pertaining to calendrical divination.

12. *Serat Paramasastra Jawi*. Anggitanipun R.Ng. Ronggawarsita (MS. pp. 262–347). The pujongga Ronggawarsita's prose treatise on Javanese grammar, with special focus on Javanese phonetics and the meanings of the letters of the alphabet (*aksara*).

13. *Layang Paramasastra Jawi* (MS. pp. 348–407). Javanese language grammar published by the publishing house of the Netherlands East Indies government (Betawi, 1877).

14. *Serat Angger Tatakrami tuwin Adangiyah ing Karaton Surakarta* (MS. pp. 408–61). *Hormat* regulations: Karaton Surakarta etiquette and ceremony. Regulations governing honorary markers of rank and respect (e.g., *sembah*), writing (especially punctuation), and letter writing (with examples) in and concerning the Karaton Surakarta. Also included are notes on the metaphysical meaning of writing, and especially on the letters of the Javanese alphabet (*aksara*).

15. *Serat Sandi Ukara Ywanjana* (MS. pp. 461–75). Prose treatise on Javanese writing systems, especially on systems of secret writing.

16. *Serat Suluk Malang Sumirang* (MS. pp. 476–87). *Suluk* literature: Sufi song in macapat verse. Poem open in Dhangdhanggula, "Malang Sumirang amurangi." *Suluk* comprises the teachings of Sunan Panggung from his funeral pyre. Authorship is here attributed to Sunan Kalinyamat.

17. *Serat Trepsilaning Tatakrami Lumebet Karaton Surakarta Hadiningrat Nalika I.S.K.S. Pakubuwana IV* (MS. pp. 488–97).

Hormat regulations: Karaton Surakarta etiquette and ceremony. Formal regulations governing dress, movement, ceremonial markers of rank and respect (e.g., *sembah*) that were in force in the Karaton Surakarta during the reign of I.S.K.S. Pakubuwana IV (r. 1788–1820).

18. *Serat Angger-Angger Papangkat ing Pasebutan Nalika I.S.K.S. Pakubuwana IV* (MS. pp. 498–506). Rules governing hereditary and official titulature among members of the royal family and abdi-dalem (courtiers) in the Karaton Surakarta during the reign of I.S.K.S. Pakubuwana IV (r. 1788–1820).

19. *Pratélaning Pasebutan Putra-Santana-Dalem Mangkunagaran ingkang kaping IV* (MS. pp. 507–10). Rules governing hereditary and official titulature among members of the royal family and abdi-dalem (courtiers) in the Mangkunagaran principality during the reign of K.G.P.A.A. Mangkunagara IV (r. 1853–1881).

20. *Serat Pambanguning Pranatan Pasebutan Putra-Wayah-Dalem ing Mangkunagaran: Yasan-Dalem K.G.P.A.A. Mangkunagara V* (MS. pp. 511–17). Regulations produced by K.G.P.A.A. Mangkunagara V (1855–1896; r. 1881–1896) governing the use of hereditary titulature among members of the royal family of the Mangkunagaran principality.

21. *Serat Dumunung Pasebutan Wiwit ing Jaman Buddha dumugi ing Sapriki (Tumrap ing Bongsa Kapandhitan)* (MS. pp. 518–20). Explication of the titulature of hermit-priests (*pandhita*) along with their disciples and retainers.

22. *Serat Sastraharjéndra = Serat Poncapranawa* (MS. pp. 521–37). Javano-[Islamic] metaphysics. Prose. Discussion among the Hindu deities concerning cosmogony, nature of the person, nature of the human body in relation to the letters of the Javanese alphabet. The metaphysical teachings here attributed to the Hindu deities conform to many of those found in Javanese Islamic works (*suluk, wirid*). Text opens: "Punika Serat Poncapranawa anggelaraken kawruh sastra harjéndra saha sastra cetha kalebet ing Serat Jitabsara."

    Copied from a MS belonging to M.Ng. Suraprabawa.

23. *Serat Sastraharjéndra* (MS. pp. 538–59). Javano-[Islamic] metaphysics. Prose. Discussion among the Hindu deities concerning cosmogony, nature of the person, nature of the human body in relation to the letters of the Javanese alphabet. The metaphysical teachings here attributed to the Hindu deities conform to many of those found in Javanese Islamic works (*suluk, wirid*). Text opens, "Punika Serat Sastraharjéndra, tegesipun kawruh kayumananpun Sang Hang Bathara Éndra."

    Copied from a MS belonging to M.Ng. Suraprabawa.

24. *Cublikanipun saking Serat Lokapala: Sastraharjéndra* (MS. p. 560). Sastraharjéndra text from *Serat Lokapala*, in Sinom verse. See above, notes to nos. 22 and 23.

25. *Serat Wéddha Satmaka: Piwulang Tembung Walandi Lantaran Tembung Jawi* (MS. pp. 561–84). Theosophy. Metaphysical nature of the human person, especially the levels of body, in European theosophical thought. Translation from Dutch. Prose.

    Copied from a MS belonging to R.M.Ng. Mangundipura.

26. *Serat Wéddha Satmaka: Papakeming Ngèlmi utawi Wulang ing Gesang* (MS. pp. 585–623). Prose treatise on matters of Javano-Islamic mysticism and ethics. Text was written by Empu Ciptasisthawa upon the commission of the Mangkunagaran noble, R.M.H. Sugonda ("Sang Subaddha Pasuruwan"). Text is dated 20 Dulkangidah Jimakir 1826 (22 April 1897).

27. *Katrangan Reringkasan ing Lampahan*

Asthagina (MS. pp. 624–30). The teachings of *Wéddha Satmaka* (numbers 25–26 above) rendered in chart form. Copied from a MS belonging to Mas Ng. Suraprabawa.

28. *Serat Jitabsara* (MS. pp. 631–58). Metaphysics: prose treatise on cosmogony. Creation of the world via the spiritual agency of Sang Hyang Nurcahya (compare with the agency of Nur Muhammad in Islamic cosmogonies).
    Copied from a MS belonging to Mas Demang Mangunmarta of Jatinom.

29. *Serat Darmawasita* (MS. pp. 659–89). Didactic-moralistic text in prose, translated from the Dutch by C.F. Winter, Sr., ca. 1855; the text was originally meant to be used as reading material at the Teacher's College in Surakarta that had been established in 1852. The text was published in many editions: see *Pratélan* I: 42.

30. *Serat Kawi Basa Ma[nu]hara* (MS. pp. 690–95). Kawi-Javanese phrases and sentences: "beautiful" and "seductive" language, with alliteration (*purwakanthi*). Language to evoke love.

31. *Serat Agama Islam* (MS. pp. 694–704). Prose treatise on Islamic ritual obligations associated with each of the six major prophets: (1) Nabi Adam, (2) Nabi Nuh, (3) Nabi Ibrahim, (4) Nabi Musa, (5) Nabi Isa, (6) Nabi Muhammad. The treatise is said to be derived from *Kitab Bayan Udayan.*
    Copied from a MS belonging to Mas Ng. Suraprabawa.

32. *Prajanjiyan Salaki-Rabi ing Atasipun Bongsa Agami Islam* (MS. 704–06). Notes pertaining to the Islamic marriage contract. Copied from a MS belonging to Mas Ng. Suraprabawa.

33. *Serat Nispu Sakban.* Anggitanipun Mas Ngabéhi Suraprabawa (MS. pp. 707–715). Prose treatise pertaining to Islamic beliefs and practices, including ascetic discipline, associated with the 15th of Ruwah (Sakban). Text is dated 11 Rabingulakir Jé 1822 (2 November 1892).

34. *Serat Jongka ingkang Teksih Jarwa = Lambanging Nagari akaliyan Lambanging Para Nata* (MS. pp. 715–23). Javanese history and prophecy, with cryptic commentary *(lambang)* on Javanese rulers and realms, from twelfth-century Jenggala to the Day of Judgment (*kiyamat*) in AJ 2200 (CE 2259). Prose. Note that this prophecy affords us 100 more Javanese years than the usual dating of the *kiyamat* to AJ 2100 (CE 2162). The prophecy is attributed to Prabu Aji Jayabaya, ninth-century [sic] ruler of the kingdom of Kedhiri.

35. *Serat Jongkanipun Resi Drawa (Cublikan saking Serat Cemporèt)* (MS. pp. 725–28). Prophecy excerpted from the pujongga Ronggawarsita's *Serat Cemporèt.* Macapat verse. Excerpt, in Dhangdhanggula, opens, "Sun sajarwa jatiningkang warni, sing ngakresna tan lyan myang manira, warsitanèng pamulané."

36. *Serat Lapal Sembahyang: Prabot Pasalatan Gangsal Prakawis* (MS. pp. 729–44). Manual of Islamic worship, with prayer texts (in Arabic) for the five *salat* prayers. Copied from a MS belonging to M.Ng. Suraprabawa.

37. *Serat Resi Abyasa Ambujeng Laré Lumpuh (Cublikan saking Serat Pustaka Raja Purwa)* (MS. pp. 745–48). Prose tale of Resi Abiyasa's meeting with and pursuit of a crippled child. The child reveals himself as Nabi Ilyas (Elijah) and delivers mystical teachings to Abiyasa that are almost identical to those provided by Déwaruci to Wrekudara in the well-known *Serat Déwaruci.* Excerpted from the pujongga Ronggawarsita's *Pustaka Raja Purwa.*
    Copied from a MS belonging to M.Ng. Suraprabawa.

38. *Wulangipun Sang Hyang Kala* (MS. pp. 749–50). Succinct moralistic-didactic text

in prose: the teachings of Sang Hyang Kala to the son(s) of Sang Hyang Wisnu.

39. *Serat Pangéran Sidarta* (MS. pp. 751–60). Concise history of the life and enlightenment of Gautama Buddha. Prose. Text forms the translation from Dutch of a Dutch translation from an English original.

    Copied from a MS belonging to B.R.M. Angabéhi Kusumaningrat.

40. *Serat Muksa-Nyana (Pakem Purwa Lampahan Mintaraga)* (MS. pp. 761–65). Concise prose epitome of the wayang purwa lakon *Mintaraga*. Text is dated 30 Rejeb Jimakir 1810 (27 June 1881).

    Copied from a MS belonging to B.R.M. Angabéhi Kusumaningrat.

41. *Serat Déwaruci Jarwa Hidayat* (MS. pp. 766–70). Précis and explication of the well-known Déwaruci tale.

    Copied from a MS belonging to "Wiryaatmajan."

42. *Serat Pratélan Kathahing Eroh* (MS. pp. 771–80). *Tasawuf.* Prose. Discourse on the nature of the "person," the relationship between stages of sleep and death, the seven levels of being (*martabat pitu*), and the creation of the seven-day week.

43. *Serat Teges tuwin Pratélanipun ingkang Nganggit Macepat utawi Namaning Sekar Tengahan, Sekar Kawi, Sekar Salisir, Sekar Ageng* (MS. pp. 781–802). Javanese prosody. Notes on the creation of the macapat meters by the *wali sanga*, the saints who are credited with bringing Islam to Java. Notes on the "moods" of the various meters. Notes on the names of Javanese prosodic forms. Examples of verse forms (MS. pp. 786 ff.): sekar ageng, sekar tengahan, and sekar macapat.

44. *Serat Nitimani.* Anggitanipun R.M.H. Sugonda ("Subaddha ing Kadhiri-Pasuruwan) (MS. pp. 803–46). Prose treatise on Javanese knowledges, including erotics and physiognomy. Text opens with a collection of didactic riddles (*wangsalan*). Text is dated AJ 1816 (CE 1886/87). See also RP 113.

    Copied from a published edition that belonged to Mas Ciptarejana, juru serat Sastralukitan in CE 1900.

45. *Serat Mejang dhateng Garwa.* Anggitanipun M.Ng. Suraprabawa (MS. pp. 827–40). *Suluk* literature, lessons for women. Macapat verse. Poem opens in Sinom, "Wruha sihmu saking Alna [Allah], sumrambah sakèh dumadi, ngertiya ugering donya." Poem is dated Rabingulakir Jé 1834 (June-July 1904). Copy is dated Alip 1835 (CE 1905).

46. *Serat Pustaka Darywa* (MS. pp. 841–924). *Tasawuf,* Javanese knowledges. Javano-Islamic treatise on cosmogony, cosmology, and the nature of the "person" and of the body; mystical explication of gestation and birth; speculations on death and dying; notes on traditional Javanese medicine, the various mystical radiances, and on the spirit (*alusan*) world. Prose.

    Copied from an MS belonging to Radèn Kartareja, Kawatan (Surakarta). The copy is dated CE 1905.

47. *Serat Darmasonya.* Anggitanipun R.Ng. Yasadipura II (=R.T. Sastranagara), (1756–1844) (MS. pp. 925–67). Translation of a didactic-moralistic kekawin into macapat verse, with mystical and cosmogonic speculations, along with a metaphysical discussion concerning the nature of the human person, body and soul. Poem opens in Dhangdhanggula, "Tyasira sang sedya murwèng kawi, nulwa dadya samudra gumawang, sirna ilang reregedé, dhangan semuning kayun." The poem was commissioned by the crown prince of Surakarta (the future I.S.K.S. Pakubuwana V, r. 1820–23) and is dated 9 Siyam Jé 1742 (15 August 1815); *sangkala,* "naya [2] marta [4] maharsi [7] manekung [1]."

    Present MS is copied from a prototype MS dated 1894, which MS belonged to Bagus Sumitra (= Rongga Citrasumitra)

and checked against a Mangkunagaran MS from Mangundipuran.

48. *Serat Tatakrama* (MS. pp. 969–92). Etiquette, *hormat* regulations. Formal regulations governing movement, language use, ceremonial markers of respect and rank (e.g., *sembah*), and letter writing in the Karaton Surakarta. The text also discusses similar less formal rules governing language use and behaviour outside the palace, among commoners and between commoners and nobility. This section includes rules for behavior and seating at receptions and on language use, along with a cautionary passage concerning the consequences of status transgression (*hilanging kahurmatan*).

    Copied from a MS belonging to M.Ng. Suraprabawa.

49. *Sajarah ing Para Ratu: Panengen tuwin Pangiwa (Cublikan saking Serat Arjunasasrabau* (MS. pp. 993–96). Genealogy of Surakarta kings from Nabi Adam to I.S.K.S. Pakubuwana VII (r. 1830–1858): "right" history via the Prophet Muhammad and the Islamic saints and "left" history via the Hindu deities and *purwa* heroes. Genealogy is excerpted from R. Ng. Sindusastra's *Serat Arjunasasrabau.*

50. *Pratélan Dhapuring Dhuwung* (MS. pp. 997–1020). Javanese keris. History of keris forms from AJ 152 to AJ 1102, followed by a list of royal patrons, keris smiths, and the keris forms (*dhapur*) created by them: from Sri Maharaja Déwabuddha to Sultan Demak I. The text also includes a descriptive inventory of *pamor* (designs forged into keris blades in meteoritic metal) for various *dhapur.*

    MS copied from a MS belonging to "Radiya" (Radya Pustaka?).

51. *Serat Suluk Linglung, Suluk Sèh Malaya* (MS. pp. 1021–60). *Suluk* literature: Sufi song in macapat verse. The *suluk* opens in Dhangdhanggula, "Kang rinipta sekar madu manis, kang tinurun serat Sèh Malaya." The *suluk* narrates the adventures of Sèh Malaya (= Sunan Kalijaga), especially the teachings provided to him by the saint Nabi Kilir. Text parallels that of the well-known *Serat Déwaruci*, and forms a translation of its characters and concepts into an Islamic idiom.

    Text/version is dated 29 Sapar Wawu 1785 (29 October 1856).

    Present MS is copied from a prototype MS belonging to G.K.B.R. Ayu Prabuwijaya (daughter of Mangkunagara IV and daughter-in-law of Pakubuwana IX); copy is dated Jimawal 1837 (CE 1907/08).

52. *Serat Pecahing Patékah* (MS. pp. 1061–66). *Suluk* literature: Sufi song in macapat verse. Mystical definition and explication of Islamic theological terminology, discussion of the attributes of God (*sifat 20*) and of the seven levels of being (*martabat pitu*). Poem opens in Asmarandana, "Langkung kasmaraning ngèlmi, punika dèn-kawruhana, pecahing Patékah reké."

53. *Serat Martabat Pitu* (MS. pp. 1067–73). *Suluk* literature: Sufi song in macapat verse. Poem opens in Dhangdhanggula, "Wonten kawruh jenenging urip." The *suluk* comprises a discourse on the seven levels of being (*martabat pitu*) along with mystical speculations on the letters of the alphabet (from *Nukat Gaib*).

54. *Serat Anyatakaken Salat Limang Wektu* (MS. pp. 1073–76). Prose discussion of the five *salat* times.

55. *Suluk Purwaduksina* (MS. pp. 1077–1113). *Suluk* literature: Sufi song in macapat verse. Poem opens in Dhangdhanggula, "Ari Salasa pembanguning tulis, kang rinipta carita utama, Purwaduksina kandhané." Poem includes metaphysical meditations on gestation and birth and on the passions (*napsu*). Poem is dated Salasa, wuku Sungsang, mongsa Sadha, 2 Sawal Wawu, windu Kunthara [AJ 1721?]

(22 April 1795). Authorship of this *suluk* is often attributed to I.S.K.S. Pakubuwana IV (1768–1820; r. 1788–1820).

56. *Serat Suluk Pamejang* (MS. pp. 1114–1129). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih,* the excerpt opens in Megatruh, "Wonten malih wasitaning para guru." The teachings of Sunan Giri to his wife.

57. *Serat Suluk Sadat Iman lan Poncadriya* (MS. pp. 1129–33). *Suluk* literature. Short Sufi song in Dhangdhanggula. Poem opens, "Sipat iman mangastu bilahi, tegesipun pracaya ing Allah."

58. *Serat Suluk Ibnu Abas = Suluk Acih* (MS. pp. 1133–42). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih*, the excerpt opens in Pucung, "Kang pinucung nenggih wasiyating guru."). The text includes a lengthy author's introduction, in which Ronggasasmita explains the circumstances of the composition of the suluk and of his decision to record in writing the heretofore secret teachings. Mas Ronggasasmita, a son of the Karaton Surakarta pujongga R.T. Sastranagara, composed the work in Aceh, probably in the course of his return to Java from making the hajj to Mecca. The date of composition is 7 Rabingulawal Jé 1742 (17 February 1815); *sangkala,* "naya [2] suci [4] pandhita [7] ji [1]."

    The title provided internally suggests association with the *tafsir Qur'an* of the Prophet's companion, Ibn 'Abbas (which is, of course, one of the texts cited in Ronggasasmita's *Suluk Acih*).

59. *Serat Suluk Nukat Gaib* (MS . pp. 1142–59). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih,* the excerpt opens in Gambuh, "Kadya ta wus ginambuh, ing bubuka babaring pangawruh, kikayating Nukat Gaib..."

60. *Serat Suluk Walèh* (MS. pp. 1159–69). *Suluk* literature: Sufi song in macapat verse. Pucung meter. Possibly adapted from Mas Ronggasasmita's *Suluk Acih*; the text, however, differs from that of Ronggasasmita's. Poem opens, "Yèn sapucung, irunge ika ta imbuh, layak tan ngantiya, ing rasané luluk ingkang, beneripun sanadyan irung sanongka."

61. *Serat Suluk Su'al* (MS. pp. 1170–73). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih*, the excerpt opens in Durma, "Kawruhana lamun sira tinakonan."

62. [*Serat Suluk Sasmitaning Kawimbuhan*] (MS. pp. 1173–77). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih*, the excerpt opens in Pangkur, "Sasmitaning kawimbuhan."

63. *Serat Suluk Martabating Kanugrahan* (MS. pp. 1177–81). *Suluk* literature: Sufi song in macapat verse. From Mas Ronggasasmita's *Suluk Acih*, the excerpt opens in Sinom, "Martabating kanugrahan, lamun sira dèn-takoni."

64. *Serat Suluk Martabat Sanga* (MS. pp. 1181–85). *Suluk* literature: Sufi song in macapat verse. Pucung meter. Excerpted Mas Ronggasasmita's *Suluk Acih*, the text opens, "Yogyanipun, ngudanèni rasanipun, ing martabat sanga, terusé kang Mahasuci, pan punika martabaté Rasullulah." At the end of the text is a note that the copy [of the *Suluk Acih* passages] is from a MS belonging to G.K.B.R. Ayu Prabuwijaya (daughter of Mangkunagara IV & daughter-in-law of Pakubuwana IX). The copy is dated 20 Madilakir Jimawal 1837 (1 August 1907).

65. *Pethikan Aluraning Luluhur ingkang Tumerah dhumateng Mangkunagaran.* Yasanipun K.G.P.A.A. Mangkunagara IV (MS. [European numerals] pp. 1190–1203). Genealogical notes pertaining to the Mangkunagaran princely house: from Hamangkurat Jawi (r. Kartasura, 1719–1726) to K.G.P.A.A. Mangkunagara IV (r. 1853–1881) and his children.

    The copy, produced in Timuran,

Surakarta, of a prototype manuscript that belonged to the Mangkunagaran palace, is dated 17 Mulud Éhé 1844 (13 February 1914). The prototype MS was dated Kemis Pahing 1 Jumadilakir Alip 1803 (16 July 1874).

RP 367 **Uncat. D 44 (8 x 2.202 Ser s; kotak 33)** **Reel 177/2**

Serat Pustakadaryya

Compiled by: Anonymous
Compiled: Surakarta, [ca. 1897]
Inscribed: Surakarta, [ca. 1897]
284 pp.; 33.5 x 21 cm.

Compilation

Compilation of eight texts on various subjects, including cosmogony, Javanese court titles, court service, kingly character, and letter mysticism.

Karaton Surakarta Kadipatèn script. Lined paper.

Note signature "Jayakusuma" and the seal of "Pangéran Harya Mloyokoesoemo 1830/1900" on MS. p. i. On the same page is the faded photograph of a Javanese (noble) man (Mlayakusuma?). P.H. Mlayakusuma was a son of Pakubuwana IX.

MS. leaves numbered as follows: I: i–iii & 1–44 (double page numbered), II: i & 1–20 (double page numbered), III: 1–16 (double page numbered), IV: i & 1–18 (double page numbered), V: 1–11 (double page numbered), VI: i & 1-32 (single page numbered), VII: i & 1–27 (single page numbered).

MS is from the legacy of R.M.Ng. Dutadipraja, a teacher in the Radya Pustaka dhalang school and *komisaris* of the museum.

1. *Serat Widyapramana* (MS. I: 1–44). Javanese mystical knowledges: cosmogony, cosmology, metaphysical speculations on the nature of the person (body and soul), mystical explication of gestation and birth. Prose. Internal attribution of authorship to Begawan Yogiswara of Mamenang. Style is like that of the pujongga Ronggawarsita (1802–1873).
2. *Serat Wadu Aji* (MS. II: 1–20). Karaton Surakarta titulature. Titles of Karaton Surakarta courtiers and royal family members, along with explications of the meanings of, and often the duties associated with, each of the titles or ranks. Prose, in table form.
3. *Serat Kridhaksara* (MS. III: 1–16). Javanese writing, letters of the alphabet; Javanese mystical knowledges. Treatise on the letters of the Javanese alphabet, especially as pertains to their writing on, of, and from the human body. Prose with illustration. See *Javanese Literature in Surakarta Manuscripts*, Vol. 1, p. 20.
4. *Serat Séwaka* (MS. IV: 1–18). Javanese statecraft. Composed by R.Ng. Yasadipura II (=R.T. Sastranagara, 1756–1844), the text comprises lessons on service to the king and the king's responsibility to his subjects. Macapat verse. The poem opens in Mijil, "Layang Séwaka manira ngawi." The poem is dated AJ 1748 (CE 1820/21); *sangkala*, "naga [8] suci [4] sapta [7] buwanané [1]."
5. *Serat Pambekanipun Para Nata ing Tanah Jawi, Awit Panjenenganipun Nata Prabu Kresnadipayana dumugi Panjenenganipun Aji Jayabaya ing Mamenang* (MS. V: 1–11). Javanese kings and kingship. Prose text describing the characters of Javanese kings and supplying their reign dates: from Prabu Kresnadipayana of Ngastina (seventh century solar) to Prabu Aji Jayabaya of Mamenang (ninth century solar).
6. *Buk Pawukon sarta Ringkel lan Poncasuda* (MS. VI: 1–31). Calendrical divination. Almanac of the Javanese *wuku* year (pp. 1–30), with miscellaneous notes on calendrical divination (p. 30). Copy is dated Alip 1827 (CE 1897/98).
7. *Ngalamating Lindhu* (MS. VI: 32). Divination. Interpretation of earthquakes. Prose.

8. *Serat Pranawa Siddhi* (MS. VII: 1–27). Javanese knowledges, prophecy. Prose dialogue of Aji Jayabaya (ninth-century [sic] king of Mamenang-Kadhiri) and Sèh Ngali Samsujèn, a wandering Muslim teacher from Turkey (*pandhita Rum*). The dialogue concerns matters of cosmogony, cosmology, theology, and the nature of the person (body and soul). The discourse also concerns prophecy (i.e., the famous Jayabaya prophecy), relating the history, past and present, of Java through the various eras (*jaman*) to the Day of Judgment (*kiyamat*) and notes concerning the history of Javanese time-reckoning systems.

RP 368.0 (missing items) **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Bundhelan: Klempakan Serat-Serat]
Author: Anonymous
Compiled: Surakarta, [early 20th c.]
Inscribed: Surakarta, [late 19th – early-mid 20th c]
xiii, 924 pp.; various sizes (see notes below)

Compilation

Compilation of thirteen bundles of archival materials and other unbound MSS on various subjects, including history, Javanese knowledges, and standards for writing in Javanese script.

Inscribed in various Surakarta hands; some typescripts.

As of 2011, five of the manuscript bundles (MSS. I, IX, X, XII, XIII) seem to have disappeared from the Radya Pustaka manuscript collection. The remaining eight bundles are stored in Kotak 50, with the exception of RP 368.11, which is stored in Kotak 40.

RP 368.1 (missing) **Uncat. (----)** **Reel 178/2**

[Dokumèn tumrap ing Karaton Surakarta]
Authors: see below
Composed: see below
Inscribed: Surakarta, [turn of the 20th c.]
MS. I: 56 pp.; 33.5 x 21 cm.

Compilation: Karaton Surakarta, documents

Compilation of three texts, on various matters of Karaton Surakarta history. Scribal style is similar to one that was prevalent at the court of Pakubuwana X (r. 1893–1939).

This bundle of MSS was missing from the Radya Pustaka library in 2011.

1. *Pémut Warni-Warni Karaton Surakarta (1710–1823).* (MS. I: 1–23). History of the Karaton Surakarta (CE 1784–1893). Prose notes pertaining the Karaton Surakarta dynastic history. The notes are particularly concerned with royal successions.
2. *Serat Wéddha Naréndra* (MS. I: 23–28). History: Karaton Surakarta, 1711–1893. Sekar macapat. Opening with a concise biography of Pakubuwana X, the poem then outlines the careers of Surakartan kings, with chronograms, from the birth of I.S.K.S. Pakubuwana II in 1711 to the death of I.S.K.S. Pakubuwana IX in 1893. Poem opens in Kinanthi, "Kinanthi wahyaning kidung, wiyosan dalem Sri Mulki."

   Poem is dated 18 Saban Jé 1828 (1 January 1899); *sangkala,* "asta [8] nembah [2] ngèsthi [8] ratu [1]."
3. *Serat Pangrembakipun Masjid Demak (1770).* (MS. I: 28–56). History Karaton Surakarta: Mesjid Demak (1842). Macapat verse. Composed by R.Ng. Puspayuda II, the poem treats the reconstruction of the Demak Mosque by the Karaton Surakarta and the Karaton Ngayogyakarta in 1842. Poem opens in Dhangdhanggula, "Sembah ing ngulun kang murbèng gusti." Compare text with KS 81B.

RP 368.2 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

Cariyos Lelampahanipun Liman Pethak Mahipat

Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: [Surakarta, early 20th c.]
MS. II: 93 pp.; 34.5 x 21.7 cm.

Folk tale?

Tales of the white elephant, Mahipat, in colonial India and Siam. The tales are written in a pseudo-autobiographical voice, as the personal memoir of the elephant. Incomplete. In draft form.

Scribal style is similar to one that was prevalent at the court of Pakubuwana X (r. 1893–1939)

RP 368.3 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

Serat Pustaka Raja Puwara: Galuh kaliyan Pajajaran (fragments)
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c,]
Inscribed: Surakarta, [turn of 20th c.]
MS. III: iii, 89, 2 pp.; 35 x 22 cm.

Pustaka Raja history: Galuh-Pajajaran

Prose history of ancient Java: twelfth and thirteenth centuries "solar." The fragments focus on the histories of the kingdoms of Galuh and Pajajaran: Prabu Banjaransari and Prabu Mundhingsari.

Scribal style is similar to one that was prevalent at the court of Pakubuwana X (r. 1893–1939)

pp. 30–31 are blank.

RP 368.4 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Unnamed bundle of unbound texts]
Inscribed: Surakarta, [mid 20th c.]
MS. IV: 14 pp.; various sizes, maximum size: 35 x 22 cm.

Compilation

Compilation of five short texts relevant to wayang purwa performance.

1. [*Cathetan: Pustaka Raja Purwa*]. Notes pertaining to a volume of Ronggawarsita's *Pustaka Raja Purwa*. The volume concerns the reign of Prabu Basurata in the kingdom of Wiratha, fifth century "solar."
2. *Lampahan Ringgit Tiyang Manonbawa*. Script for a wayang wong performance of the play *Manonbawa*. Typescript MS.
3. *Langen Mandrawanara: Lakon Matinya Subali*. Program notes for a Langen Mandrawanara performance in the Mangkunagaran palace on 19 October 1942. Malay
4. *Lakon Wayang Purwa Sawitri*. Concise epitome of the wayang purwa lakon *Sawitri*. Typescript MS.
5. *Cakepan Suluk Padhalangan (Jinarwa)*. Lyrics for a *suluk* (dhalang's song) in sekar ageng verse and "Kawi" language, with translation and explication in Modern Javanese prose.

RP 368.5 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Adat Tiyang Jawi]
Inscribed: Surakarta, [mid 20th c.]
MS. V: 8 pp.; various sizes, maximum size: 34.5 x 22 cm.

Customs and manners

Compilation of two texts on Javanese traditions.

1. *Ila-Ila*. Typescript notes on Javanese traditional beliefs.
2. *Adat Perkawinan*. by Atmasupana. Notes pertaining to the origins of ritual practices performed in the course of Javanese wedding ceremonies.

RP 368.6 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Cathetan Tumraping Sadranan Karaton Surakarta]

Inscribed: Surakarta, [early-mid 20th c.]
MS. VI: 33 loose pages; various sizes, maximum size: 35.5 x 22 cm.

Karaton Surakarta ceremony

Miscellaneous notes pertaining to Karaton Surakarta *sadranan* ceremonies (offerings to ancestors), together with genealogical records.

RP 368.7 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Cathetan Warni-Warni]
Inscribed: Surakarta, [early-mid 20th c.]
MS. VII: 3 pp.; various sizes, maximum size: 37.5 x 27.5 cm.

Compilation

1. [*Bab Pawukon*]. Notes on Javanese time reckoning.
2. [*Layang K.R.A. Sasranagara (1880*]. Archival material 1880: copy of a letter of K.R.A. Sasranagara (Pepatih-dalem Karaton Surakarta) concerning a land agreement between the Karaton and the Mangkunagaran.

RP 368.8 **Uncat. (808.83 Ran s VIII; kotak 50)** **Reel 178/2**

[Cathetan Bab Tamu ing Surakarta taun 1920an]
Inscribed: Surakarta, [early-mid 20th c.]
MS. VII: 4 pp.; various sizes, maximum size: 37.5 x 27.5cm.

Surakarta and Radya Pustaka history

1. [*Pémut Kala Dhatengipun Guprenur Jéndral Leonard Wood*]. Notes concerning the reception of Governor-General Leonard Wood of the Philippines (1923). Mimeographed typescript.
2. [*Pémut Kala Dhatengipun Rabindrath Tagore*]. Notes concerning the visit to Surakarta of Rabindrath Tagore (1927).

RP 368.9 **Uncat. (----)** **Reel 178/2 (missing)**

[Cathetan Pulitik Hadiwijayan]
Inscribed: Surakarta, [early-mid 20th c.]
MS. VIII: 52 pp.; various sizes, maximum size: 35 x 22 cm.

History: Hadiwijaya and Volksraad

Compilation of political notes.
This bundle of MSS was missing from the Radya Pustaka library in 2011.

1. *Panutupan Parepatan Balé Agung* (6 pp.) mimeographed typescript.
2. [*Sosorahipun K.P.H. Hadiwijaya Wonten Volksraad, 1929*]. Texts of speeches delivered by K.P.H. Hadiwijaya at the Volksraad: 25 June 1929 and 19 July 1929 (27 pp.)
3. [*Cathetan K.P.H. Hadiwijaya Bab Zelf Bestuur, 1931*]. Notes on the debates concerning matters of legal administration and autonomy (*zelf bestuur*). Notes of K.P.H. Hadiwijaya (Volksraad?) 1931 (19 pp.). Mimeographed typescript and pencil notes.

RP 368.10 **Uncat. (---)** **Reel 178/2 (missing)**

[Dokumèn Arsip Radya Pustaka]
Inscribed: Surakarta, [1920s]
MS. X: 43 pp.; various sizes, maximum size: 35 x 22 cm.

Radya Pustaka archives

Compilation of archival materials from the Radya Pustaka Museum (ca. 1922–1928)
This bundle of MSS was missing from the Radya Pustaka library in 2011.

1. [*Katalogus Kuna Naskah Carik ingkang Wonten ing Perpustakaan Radya Pustaka*]. Catalogue of hand-written, Javanese script MSS stored in the Museum Radya Pustaka (no date, probably 1920s) (6 pp.).
2. [*Daftar Buku Ecap ingkang Dèrèng Wonten ing Perpustakaan Radya Pustaka*]. List of published works that were *not yet* held in the Radya Pustaka collection (3 pp.).

3. [*Lapuran Bab Tamu ing Perpustakaan Radya Pustaka, 1922–1927*]. Report of library usage at the Radya Pustaka Museum: 1922–1927 (7 pp.).
4. [*Buku-Buku tumrap ing Sejarah Kebudayaan*]. Bibliography of published works "Voor-Indische Cultuur geschiedenis." Typescript MS (4 pp.).
5. [*Inventaris Topèng ingkang Wonten ing Museum Radya Pustaka*]. List of *topèng* (carved wooden masks) stored in the Radya Pustaka Museum. Mimeographed typescript (4 pp.).
6. [*Cathetan tumrap ing Dhuwung ingkang Wonten ing Museum Batavia*]. Notes pertaining to Javanese keris. Notes include a descriptive catalogue of keris in the Batavian museum (1928) (19 pp.).
7. [*Bab Lemantun*]. Measurements + picture of a cabinet (1 p.).

RP 368.11 Uncat. (-----; kotak 40) Reel 178/2

Rembag Radya Pustaka Bab Panyerat Kasusastran Jawi (1927–1936)
Inscribed: Surakarta, 1927–1936
MS. XI: 136 pp.; various sizes, maximum size: 34.5 x 22 cm.

Radya Pustaka archives; orthography

Compilation of archival materials from the Radya Pustaka Museum (1927–1936): notes, reports, and correspondence concerning the Radya Pustaka commission to standardize Javanese script spelling. See also KS 571.

RP 368.12 Uncat. (----) Reel 178/2 (missing)

[Cathetan Keuangan: Kepatihan and Radya Pustaka Museum]
Inscribed: Surakarta, early-mid 20th c.
MS. XII: 5 pp.; 35 x 21.5 cm.

Radya Pustaka archives

Compilation of archival materials from the Radya Pustaka Museum and the Kepatihan: financial matters.

This bundle of MSS was missing from the Radya Pustaka library in 2011.

RP 368.13 Uncat. (----) Reel 178/2 (missing)

[Dokumèn Arsip Radya Pustaka Museum]
Inscribed: Surakarta, [ca. 1911–1948].
MS. XIII: 374 pp.; various sizes, maximum size: 35 x 22 cm.

Radya Pustaka archives

Compilation of archival materials from the Radya Pustaka Museum: Dated correspondence, administrative reports, etc.: 1911–1948.

374 pp. total: 2, 6, 21, 17, 15, 15, 17, 19, 19, 31, 46, 21, 36, 34, 22, 40, 13 pp.

This bundle of MSS was missing from the Radya Pustaka library in 2011.

RP 369 Uncat. (025.15 Buk b) Reels 177/10 – 178/1

Nutilen Bestir Pergadring: Wiwit kanggé Malem Salasa Tanggal kaping 27 Wulan Jumadilawal taun Jimawal 1853
Compiled by: Anonymous
Compiled: Surakarta, 1923–1940
Inscribed: Surakarta, 1923–1940
266 pp.; 33 x 22.2 cm.

Radya Pustaka archives

Archival materials of the Radya Pustaka Museum: history, administration, personnel. Minutes detailing proceedings at Paheman Radya Pustaka meetings from 16 January 1923 to 12 September 1940.

Various Surakarta scripts: mostly in styles associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. pp. 216–217 are blank.

RP 370 (most pages missing) Uncat. (----) Reels 177/10 – 178/3

[Bundhelan Tulisan Tangan Pujongga Ronggawarsita]
Inscribed: Surakarta, [1860s]

Scribe: R.Ng. Ronggawarsita (1802–1873)
28 pp.; see notes below

Autograph MSS: Ronggawarsita

Collection of autograph manuscripts inscribed by the Karaton Surakarta pujongga, R.Ng. Ronggawarsita. Various scribal styles: mostly in Karaton Surakarta Kadipatèn script, with some portions in quadratic Karaton Surakarta script.

Of the twenty-eight pages of MSS that were found in the Museum in 1982 and that were subsequently conserved by encapsulation under the auspices of the Proyek Naskah Surakarta, only five pages (two leaves) were extant in the Radya Pustaka collection in 2011. The five remaining pages are from items 5 and 7; see notes below.

1. *Prasapaning para Luluhur-Dalem Trah Matawis* (1 p.; 19 x 31 cm.) (missing)
   Oaths and prohibitions proclaimed by Javanese kings and nobles (e.g., Radèn Lembu Peteng, Brawijaya V, Pakubuwana III, etc.). Prose: chart form. Ronggawarsita writes that the data is from Pakubuwana IV's *Serat Pamedhar Brataputra.*
   MS missing from the Radya Pustaka library in 2011.

2. *Sajarahipun Sunan Ngampèl-denta tuwin Panembahan Cakraningrat Séda Kamal* (2 pp.; 32 x 18.3 cm) (missing)
   Traditional Javanese genealogical charts (in *parisawuli* form) for Sunan Ngampèl-denta, fifteenth-century *wali* credited with introducing Islam to Java and Panembahan Cakraningrat Séda Kamal (eighteenth-century ruler of Madura who was famously murdered by the Dutch aboard a ship in Surabaya harbor in 1718).
   MS missing from the Radya Pustaka library in 2011.

3. [*Tembung Kawi Jinarwa*] (4 pp.; p. 1: 15.7 x 13 cm., p. 2: 13.2 x 20.8 cm., p. 3: 10.5 x 16.7 cm., p. 4: 21.5 x 17.3 cm.) (missing)
   Kawi words defined and explicated in Modern Javanese. MS missing from the Radya Pustaka library in 2011.

4. *Purwakaning Serat Pawukon* (2 pp.; 34.2 x 21.6 cm.) (missing)
   Author's introduction to his *Serat Pawukon*, a treatise on Javanese calendrical divination. Prose. Draft form.
   Manuscript witness is dated 22 Besar Jimakir [1794] Sengara [8 May 1866].
   MS missing from the Radya Pustaka library in 2011.

5. *Serat Jongka Jayabaya tuwin Lambanging Nagari akaliyan Lambanging para Ratu* (15 pp.; 31 x 20 cm.). MS. leaves double-page numbered, 1–8. Only one leaf (p.# 5) remained in the Radya Pustaka library in 2011.
   Prophetic outline of Javanese history, beginning with the colonization from Rum (Turkey) and extending through the successive *zaman* (eras) up to the Day of Judgment (*kiyamat*). The prophecy is attributed to Prabu Aji Jayabaya, the ninth-century [sic] ruler of the kingdom of Kadhiri, as revealed to him by the wandering Islamic scholar, Pandhita Rum Molana Ngali Samsujèn and by Ajar Subrata.
   Cryptic descriptive commentary on Javanese realms and rulers: from twelfth-century Janggala through the reigns of I.S.K.S. Pakubuwana IX (r. 1861–1893) and I.S.K.S. Hamengkubuwana VI (r. 1855–1877). Text then continue with cryptic prophecies concerning Javanese realms and rulers up to the coming "Golden Age" that will be ushered in with the establishment of the Kingdom of Waringan Rebah. Prose. Draft form.

6. *Contoh Sekar Tengahan 9 Warni* (1 p.; 34.6 x 21.4 cm.) (missing)
   Examples of nine sekar tengahan verse forms. MS missing from the Radya Pustaka library in 2011.

7. [*Cathetan Warni-Warni*] (3 pp.; 32.7 x 22 cm.).

   a. [*Dasanamaning Utusan*]. Synonym list and commentary concerning

emissaries. Manuscript is dated 6 Sawal Jimawal 1797 (20 January 1869).

b. [*Cathetan tumrap ing Sejarah Demak*]. Prose notes concerning Demak history, especially as pertains to durations of regnal periods. Manuscript is dated 19 Dulkangidah Jimawal 1797 (3 March 1869).

c. [*Sajarahipun Sultan Demak I*]. Genealogical chart for Sultan Bintara, also know as Radèn Patah and Sultan Jimbun). Sultan Bintara was the founder of the Sultanate of Demak; the establishment of the Sultanate is traditionally dated Saka 1400 (CE 1478).

RP 371 [G 1] 220 (784.769 Dar n) **Reel 94/2**

Nut Gendhing
Author: Mas Demang Warsapradongga
Composed: Surakarta, 1906
Inscribed: Kepatihan, Surakarta, 1906
Scribes: M.D. Warsapradongga and unknown
i, 15 + viii loose; 34 x 21.6 cm.

Gamelan notation

Collection of musical notation of the skeletal melodies of thirteen *gendhing* (musical compositions) for gamelan in the Surakarta style (see below). Gendhing are all in *laras* (tuning) *pélog, pathet* (mode) *gangsal*.

1. *Gendhing Kombang Mara*
2. *Gendhing Kembang Mara*
3. *Gendhing Sawunggaling*
4. *Gendhing Muntap*
5. *Gendhing Semanggita*
6. *Gendhing Larajala*
7. *Gendhing Logondhang*
8. *Gendhing Candranata – Ladrang Retnaningsih*
9. *Gendhing Daradasih*
10. *Gendhing Taliwongsa*
11. *Gendhing Mayang Mekar*
12. *Gendhing Laras Tangis – Ladrang* Welas *Nangis*
13. *Gendhing Kembang Mayang*

MS is a witness of an early form of so-called Kepatihan (i.e., cipher) notation; the notation indicates the skeletal melody along with the punctuation by gong-type instruments. This MS is discussed in Brandt-Buys' "Het Gewone Javaansche Tooncijferschrift," *Djawa* 20 (1940): 90 ff.

Eight loose sheets are inserted in the front of the MS. These pages include: (1) a letter dated 19/II/36 (14 April 1906) from Karyarujita concerning the copying of the original MS (MS. loose p. i); (2) an explanation of the symbols used in the notation, probably in the hand of the author (MS. loose p. ii); and (3) the author's draft of seven gendhing that were later copied into the MS (MS. loose pp. iii–viii).

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Surakarta Kapatihan script.

RP 372 [G 2] 225 (784.4 Gen g; kotak 41) **Reel 94/3**

Pélok Gangsal Gendhing
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 206 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the skeletal melodies of 24 gendhing for gamelan in the Surakarta style. Gendhing are all in laras pélog, pathet gangsal. Volume is provided with a table of contents (MS. pp. i–ii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. The notation indicates skeletal melodies (*balungan*) with punctuation by gong-type instruments, as well as drum patterns with red and blue circles beneath the beat in the gong-cycle with which the drum strokes ("dung" and "dah" respectively) would coincide. See RP 384 for the explanatory notes on this form of notation, presumably produced by the author of RP 372–383. See also Brandt-Buys,

"Het Gewone Javaansche Tooncijferschrift," *Djawa* 20 (1940): 89–90 and 93–94.

Thanks are due to Alan H. Feinstein for his assistance in the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–103.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 373 **[G 3] 218 (784.4 Ser s; kotak 24)** **Reel 94/4**

Pélok Nem Gendhing

Author: Anonymous

Composed: Surakarta, [early 20th c.]

Inscribed: Surakarta, [early 20th c.]

iii, 258 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 38 gendhing for gamelan in the Surakarta style. Gendhing are all in laras pélog, pathet nem. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. The notation indicates skeletal melodies with punctuation by gong-type instruments, as well as drum patterns with red and blue circles beneath the beat in the gong-cycle with which the drum strokes ("dung" and "dah" respectively) would coincide. For more on this form of notation, see RP 384 and notes to RP 372 above.

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–129.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 374 **[G 4]227 (784.4 Pel p; kotak 37)** **Reel 94/5**

Pélok Barang Gendhing

Author: Anonymous

Composed: Surakarta, [early 20th c.]

Inscribed: Surakarta, [early 20th c.]

iii, 244 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 34 gendhing for gamelan in the Surakarta style. Gendhing are all in laras pélog, pathet barang. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–122.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 375 **[G 5] 224 (784.4 Sle s; kotak 42)** **Reel 94/6**

Sléndro Nem Gendhing

Author: Anonymous

Composed: Surakarta, [early 20th c.]

Inscribed: Surakarta, [early 20th c.]

ii, 178 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 27 gendhing for gamelan in the Surakarta style. Gendhing are all in *laras* sléndro, pathet nem. Volume is provided with a table of contents (MS. pp. i–ii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–89.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 376 **[G 6] 223 (784.4 Sle s; kotak 37)** **Reel 94/7**

Sléndro Sanga Gendhing
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
iii, 232 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 35 gendhing for gamelan in the Surakarta style. Gendhing are all in *laras* sléndro, pathet sanga. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–116.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 377 **[G 7] 216 (784.4 Sle s; kotak 47)** **Reel 94/8**

Sléndro Menyura Gendhing
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
iii, 168 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 31 gendhing for gamelan in the Surakarta style. Gendhing are all in laras sléndro, pathet menyura. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Thanks are due to Alan H. Feinstein for his assistance with the description of this MS.

Cursive Surakarta and Latin scripts.

MS double-page numbered, 1–84.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 378 (missing) **[G 8] 221) (784.4 Pel p** **Reel 171/2**

Pélok Gangsal Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 37 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 13 ladrang and ketawang compositions in the Surakarta style, all in laras pélog pathet gangsal. Volume is provided with a table of contents (MS. pp. i–ii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Cursive Surakarta and Latin scripts.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

MS missing from the Radya Pustaka library in 2011.

RP 379 **[G 9] 228 (784.4 Pel p; Kotak 41)** **Reel 171/3**

Pélok Nem Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
iv, 142 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 50 ladrang and ketawang compositions in the Surakarta style, all in laras pélog pathet nem. Volume is provided with a table of contents (MS. pp. i–iv). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Cursive Surakarta and Latin scripts.
MS. leaves double-page numbered, 1–70; p.# 52 x 2.
MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 380 [G 10] 226 (784.4 Pel p; kotak 42) Reel 171/4

Pélok Barang Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
iii, 90 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 37 ladrang and ketawang compositions in the Surakarta style, all in laras pélog pathet barang. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.
Cursive Surakarta and Latin scripts.
MS. leaves double-page numbered, 1–45.
MS. paper is extremely brittle, with considerable damage (breaks and perforations).

RP 381 [G 11] 217 (781.70959821 Sle s) Reel 171/5

Sléndro Nem Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 40 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 17 ladrang and ketawang compositions in the Surakarta style, all in laras sléndro pathet nem. Volume is provided with a table of contents (MS. pp. i–ii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.
Cursive Surakarta and Latin scripts.
MS. leaves double-page numbered, 1–20.
MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 382 [G 12] 219 (789.4 Sle s; kotak 49) Reel 171/6

Sléndro Sanga Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 48 + 2 loose pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 17 ladrang and ketawang compositions in the Surakarta style, all in laras sléndro pathet sanga. Volume is provided with a table of contents (MS. pp. i–ii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.
Cursive Surakarta and Latin scripts.
MS. leaves double-page numbered, 1–24.
MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.
Note: Inserted in volume are two letters pertaining to Javanese dance instruction (*ajaran beksan wiréng*). Both letters are dated October 1918 and are addressed to Paréntah Kawadanan Patih Kapatiyan.

RP 383 [G 13] 222 (789.4 Sle s; kotak 46) Reel 171/6

Sléndro Menyura Ladrangan
Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
iii, 84 pp.; 33.5 x 21 cm.

Gamelan notation

Collection of musical notation of the balungan of 34 ladrang and ketawang compositions in the Surakarta style, all in

laras sléndro pathet manyura. Volume is provided with a table of contents (MS. pp. i–iii). The notation, known as *nut anda* (ladder notation), combines cipher and line graph notation. For more on this form of notation, see RP 384 and notes to RP 372 above.

Cursive Surakarta and Latin scripts.

MS. leaves double-page numbered, 1–42.

MS. paper is extremely brittle, with extensive damage (breaks and perforations). Several pages were pieced together for filming.

RP 384 [G 14] 17 Reel 16-50/1
(789.4 Kaw k)

Kawruh Nabuh Gongsa

Author: Anonymous
Composed: Surakarta, [early 20th c.]
Inscribed: Surakarta, [early 20th c.]
ii, 26 + 3 loose pp.; 20.8 x 16.4 cm.

Gamelan

Introductory and explanatory notes for the collection of *nut anda* (ladder notation) manuscripts stored in the Radya Pustaka Museum. See RP 372–383 above.

Cursive Surakarta script. Lined notebook paper.

RP 385 [G 15] 9 Reel 16-50/2
(793.3195982 Ser s)

Serat Sindhèn Badhaya

Author: Anonymous
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, [late 19th c.]
38 pp.; 20.8 x 16.7 pp.

Vocal music & dance: Badhaya

Collection of vocal lyrics for eight *badhaya* dances from the Karaton Surakarta, with concise directions for the accompanying gamelan music. See individual titles below. Present MS appears to be a late-nineteenth century copy of a prototype MS that was dated AJ 1801 (CE 1872/73).

Scribal style is one that was prevalent in the early years of Pakubuwana X's reign (r. 1893–1939).

1. *Sindhèn Badhaya Katawang [Ageng]* (MS. pp. 1–4).
2. *Sindhèn Badhaya Ela-Ela* (MS. pp. 4–8).
3. *Sindhèn Badhaya Sumreg* (MS. pp. 8–12)
4. *Sindhèn Badhaya Kuwung-Kuwung* (MS. pp. 12–19)
5. *Sindhèn Badhaya Gandrung Mangunkung* (MS. pp. 19–23)
6. *Sindhèn Badhaya Doradasih* (MS. pp 23–27)
7. *Sindhèn Badhaya Bujongga Nom* (MS. pp. 27–30)
8. *Sindhèn Badhaya Sinom* (MS. pp. 30–38)

RP 386 [G 16] 230 Reel 16-50/4
(784.769 Kar l)

Lapuran Gendhing Santiswara: Wulangan saking Sumaningratan

Author: R.Ng. Karyarujita (1867–196?)
Composed: Surakarta, 1907/08
Inscribed: Surakarta, 1907/08
Scribe: [R.Ng. Karyarujita]
iii, 35 + 2 loose pp.; 34.5 x 21.2 cm.

Santiswara

Collection of dated reports submitted by R.Ng. Karyarujita on *santiswara* lessons at the home of R.M.H. Sumaningrat (wayah-dalem I.S.K.S. Pakubuwana V). The reports date from Jimawal 1837 (CE 1907/08). The *santiswara* form (a form of vocal music, comprised of Islamic songs/hymns accompanied by *terbangan*) is attributed to Sultan Agung (r. 1613–1645). The form fell out of use for about two hundred years and was revived by I.S.K.S. Pakubuwana V (r. 1820–1823) in the early nineteenth century. Then, after once again falling out of use, the form was revived again around the turn of the twentieth century on the initiative of K.R.A Sasradiningrat IV (Pepatih-dalem Karaton Surakarta 1890–1916), who arranged for a group of Kepatihan musicians to be given the lessons at Sumaningratan that are discussed in the present MS.

Surakarta script that was prevalent at the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. leaves numbered 1–27; p.# 1 x 2, p.#

20 x 2, p.# 21 x 2, p, # 24 x 2, p.# 25 x 2, p.# 26 x 2, p.# 27 x 2.

RP 387 **[G 17] 234** **(781.7095982 Nat n)** **Reel 16-50/5; R212/20**

Nut Gendhing Santiswara
Author: [Demang Warsapradongga]
Composed: Surakarta, [1907/08]
Inscribed: Surakarta, [1907/08]
vi, 125, 48 pp.; 33.5 x 21 cm.

Santiswara

Cipher notation and vocal lyrics for gendhing *santiswara*, noting which gendhing originated from Sumaningratan and which were created, or commissioned, by K.R.A. Sasradiningrat IV. Volume is provided with a table of contents (MS. pp. i–vi). The *santiswara* form (a form of vocal music comprised of Islamic songs/hymns accompanied by *terbangan*) is attributed to Sultan Agung (r. 1613–1645). The form fell out of use for about two hundred years and was revived by I.S.K.S. Pakubuwana V (r. 1820–1823) in the early nineteenth century. Then, after once again falling out of use, the form was revived again around the turn of the twentieth century on the initiative of K.R.A Sasradiningrat IV (Pepatih-dalem Karaton Surakarta 1890–1916), who arranged santiswara lessons for Kepatihan musicians at Sumaningratan in 1907/08.

Surakarta script that was prevalent at the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

Small cursive Surakarta script.

MS. leaves numbered: I: 1–115 (p.#s 68–77 x 2) & III: 1–48.

MS. target and MS. I: 86–89 reshot on reel 212, item 20.

RP 388 **[G 18] 233** **(781.7095982 War n)** **Reel 16-50/6; R 212/21**

Nut Gendhing Santiswara
Author: Demang Warsapradongga
Composed: Surakarta, [1907/08]
Inscribed: Surakarta, [1907/08]
i, 84 pp.; 34 x 21.5 cm.

Santiswara

Cipher notation and vocal lyrics for gendhing *santiswara*, noting which gendhing originated from Sumaningratan and which were created, or commissioned, by K.R.A. Sasradiningrat IV. Penciled note on MS. p. i attributes authorship to Demang Warsapradongga. For further notes on the form, see RP 386 & RP 387 above.

Small cursive Surakarta script.

Note: volume comprises 339 pp., most of which are blank.

MS. pp. 29 and 143 reshot on reel 212, item 21.

RP 389 **[G 19] 232** **(784.769 Apa a)** **Reel 16-50/7; R212/22**

Apalan Gendhing Santiswara
Author: Anonymous
Composed: Surakarta, [1907/08]
Inscribed: Surakarta, [1907/08]
viii, 96 pp.; 33.5 x 20.5 cm.

Santiswara

Vocal lyrics for gendhing *santiswara*: *bawa sekar ageng* and *slawatan*. Text includes a listing of gendhing *santiswara*, noting which gendhing originated from Sumaningratan and which were created, or commissioned, by K.R.A. Sasradiningrat IV. For further notes on the form, see RP 386 & RP 387 above.

Small cursive Surakarta script.

MS. pp. 38–39 reshot on reel 212, item 22.

RP 390 **[G 20] 231** **(784.769 Apa a)** **Reel 16-50/8**

Apalan Santiswara
Author: Anonymous
Composed: Surakarta, [s.a.]
Inscribed: Surakarta, [s.a.]
i, 92 pp.; 35.3 x 22 cm.

Santiswara

Vocal lyrics for *bawa sekar ageng* and

slawatan for *santiswara* performance. Multiple copies. For further notes on the form, see RP 386 & RP 387 above.

1. *Pethikan saking Panji Jayalengkara Sekar Girisa* (MS. pp. 1–4). two copies.
2. *Apalan Gendhing Santiswaran Yasan-Dalem* (MS. pp. 5–20). four copies
3. *Urutipun Gendhing Santiswara Pélog Pathet Nem* (MS. pp. 21–92). three pages: multiple copies.

Cursive Surakarta script: violet ink (mimeograph).

A single copy of each mimeographed text (MS. pp. 1–2, 5–8, and 57–59) was filmed.

RP 391 [G 21] 68 (923.1 Ron s) Reel 16-50/9

Serat Mardawalagu

Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, [mid 19th c.]
Inscribed: Surakarta, [turn of the 20th c.]
ii, 21, 1 pp.; 33.4 x 21 cm.

Prosody

Javanese poetry and vocal music. Prose treatise on Javanese prosody. Explanatory notes on the sung verse forms: sekar ageng, sekar tengahan, and sekar alit (sekar macapat).

Note: at volume's end are one page of appended notes that were inscribed around 1935. KS 561 is probably a copy of this MS.

Cursive Surakarta scripts.

RP 392 [G 22] 353 (793.31 Kus p) Reel 171/8

Serat Wéddhataya: Piwulang Jogèd utawi Piwulangan Mendhet Raosipun Begsa Wirèng Kina

Author: [Pakempalan Yogyataya]
Composed: Surakarta, 1923
Inscribed: Surakarta, 1923/24
ii, 49 pp.: illustrations; 34.2 x 21.4 cm.

Dance

Prose treatise on *beksa wirèng kina*. The treatise includes metaphysical interpretations of the dance movements, extensive choreographical notes for twelve *wirèng* dance forms (see below), and photographic plates illustrating the movements. The photographs were taken on 2 December 1923; the text is dated 10 November 1923.

MS was the gift of K.P.H. Kusumadiningrat (putra-dalem I.S.K.S. Pakubuwana IX), who presented it to the Museum on 13 March 1924.

Scribal style is one that was associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

1. *Beksan Dhadhap Kanoman*
2. *Beksan Dhadhap Karéta*
3. *Beksan Dhadhap Alus*
4. *Beksan Tamèng Badhung*
5. *Beksan Tamèng Gléyéng*
6. *Beksan Tamèng Towok*
7. *Beksan Lawung Alit*
8. *Beksan Jemparing Alit*
9. *Beksan Gelas*
10. *Beksan Panji Énem*
11. *Beksan Panji Sepuh*
12. *Beksan Wirèng Nayuban*

MANUSCRIPTS OF THE HARDJONAGARAN LIBRARY

HN 1 **Reel 213/1**

Serat Babad ing Tanah Jawi = Serat Manikmaya

Author: R.Ng. Sindusastra, with R.N. Ronggawarsita (1802–1873)
Composed: Surakarta; 1840
Inscribed: Surakarta; [1840]
Scribe: Ng. Sastrawijaya
i, 372 pp.; 42 x 27 cm.

History: Purwa; Genealogy of Javanese kings

A history of ancient and legendary Java in macapat verse, beginning with the Creation of the cosmos and extending to the reign of Sri Mahapunggung, king of Mendhangkamulan. The final section of the poem narrates of origin of rice cultivation. The poem comprises a fusion of the "left" (via the Hindu deities) and "right" (via the Islamic prophets) histories of the antecedents of Javanese kings.

The poem was commissioned by I.S.K.S. Pakubuwana VII (r. 1830–58) on 16 Dulkangidah Dal 1767 (21 January 1840); *sangkala*, "gunung [7] obah [6] pitung [7] nagara [1]." R.Ng. Sindusastra, a prominent court-poet patronized by Pakubuwana VII both before and after his accession to the throne, composed the poem together with the pujongga R.Ng. Ronggawarsita. Ronggawarsita provided the narrative; Sindusastra cast that narrative into poetry (see poem's introductory verses for notes on the composition of the text and on its authors).

Poem opens in Dhangdhanggula, "Giyuhing tyas dènnya manis ing, wasita geng ingkang kagungan, tar gumunggung pangiketé." The second canto, in Asmarandana, begins, "Ngandika kang Maha Suci, éh Ngijrail awasena, ngarsanira apa katon." The penultimate canto, in Pangkur, begins, "Mempen anèng jroning kitha, énjang badhé miyosi ing ngajurit." The final canto, in Dhangdhanggula, opens, "Anengena ing Galagah-wangi, Sri Sedana myang Medhangkamulan, Sri Mapunggung karatoné."

Present MS was inscribed by Ng. Sastrawijaya, Abdi-dalem Carik Kilèn, probably in 1840 or shortly thereafter.

MS has the seal "PBN (Purbanagara?), Bupati Kaparak Tengen.

Elegant quadratic Karaton Surakarta script.

Watermarks: C & I HONIG; PROPATRIA EIUSQUE LIBERTATE.

HN 2 **Reel 213/2**

Serat Babad ing Tanah Jawi = Serat Manikmaya

Author: R.Ng. Sindusastra, with R.Ng. Ronggawarsita (1802–1873); sequel by R.Ng. Nitipura
Composed: Surakarta; 1840 & 1851
Inscribed: Surakarta; [ca. 1870]
i, 531 pp.; 32.5 x 20 cm.

History: Purwa; Genealogy of Javanese kings

A history of ancient and legendary Java in macapat verse, beginning with the Creation of the cosmos and extending to the reign of Sri Mahapunggung, king of Mendhangkamulan. The final section of the poem narrates the origin of rice cultivation. The poem comprises a fusion of the "left"

(via the Hindu deities) and "right" (via the Islamic prophets) histories of the antecedents of Javanese kings.

Poem opens in Dhangdhanggula, "Giyuhing tyas dènnya ta manis ing, wasita geng gengé kang kagungan." The second canto, in Asmarandana, begins, "Ywang Sukma ngandika aris, èh Ngijrakil awasena, ngarepira apa katon." The final canto of the main text is in Dhangdhanggula meter; it opens, "Sampun katur marang Ywang Pramèsthi, lamun wiji-wiji sadayanya."

The poem was composed by R.Ng. Sindusastra, Kaliwon in Rajanitèn, a prominent court-poet patronized by Pakubuwana VII (r. 1830–58) before and after his accession to the throne, together with the pujongga R.Ng. Ronggawarsita. Ronggawarsita provided the narrative; Sindusastra cast that narrative into poetry (see poem's introductory verses for notes on the composition of the text and on its authors). Pakubuwana VII commissioned the poem on 16 Dulkangidah Dal 1767 (21 January 1840); *sangkala,* "gunung [7] obah [6] pitung [7] nagara [1]." The date of the prototype MS from which the present MS was copied is found on MS. p. 527: 7 Sapar Alip 1779 (12 December 1850); *sangkala,* "rasa [9?; normally "6"] lungguh giri [7] sabdaning [7] narpati [1]" (1776 was a Bé year, however).

I.S.K.S. Pakubuwana VII commissioned R.Ng. Nitipura, Mantaram Kliwon Anon-anon, to compose a sequel to this 1850 prototype on Rebo Legi, wuku Mondhasiya, 25 Rabingulakir 1779 (27 February 1851); *sangkala,* "rinasa [9?; normally "6"] sapta [7] panditaning [7] ratu [1]"(the wuku, again, suggests a date of 1779 rather than 1776); see colophon, MS. p. 528. Of the planned sequel, whose title is *Serat Salaredi dumugènipun Prabu Basurata Wiratha,* only a beginning fragment is extant here. The fragment breaks off abruptly. The sequel, beginning on MS. p. 528, opens in Asmarandana, "Brataning tyas sru pinardi, Dyan Ngabéhi Nitipura."

Present manuscript witness was inscribed on commission of K.P. Hangabéhi III (putra-dalem I.S.K.S. Pakubuwana IX, r. 1861–93) circa 1870.

Karaton Surakarta Kadipatèn script. Paper is foxed.

Watermarks: VDL; PRO PATRIA EENDRAGT MAAKT MAGT.

MS. leaves numbered 1–531; no p.# 157, p.# 383 x 2.

HN 3 **Reel 213/3**

Serat Babad Tanah Jawi

Author: Anonymous

Composed: [Yogyakarta; s.a.]

Inscribed: Yogyakarta; [turn of 20th c.]

1306 pp.; 32 x 20 cm.

History of Java: Creation to 16th century

A history of Java in macapat verse: Yogyakarta tradition. The narrative opens with the Creation of the cosmos and extends to late sixteenth-century Mataram at the time of Panembahan Sénapati. The history includes tales of the Hindu deities, the Watugunung tale, histories of the ancient west Javanese kingdoms of Galuh (Banjaransari) and Pajajaran, mythic histories of the founders of European rule in Java (Mur Jangkung), histories of Pengging, Majapahit, Demak, Pajang, and the rise of Mataram (concluding with an extensive version of the Ki Ageng Mangir tale).

Poem opens in Dhangdhanggula, "Purwaning rèh mangenjalwèng widi, mungkaring tyas mangriptaning sastra, mugi samya sukèng tyasnya." The second canto, in Durma, begins, "Kawarnaa sira Prabu Séla-arga, kakang dika tumuruna." Final canto, in Mijil, opens, "Ulun Gusti kinongkon pun dasih, Martalaya kang kinon."

Several hands: Yogyakarta [?] cursive scripts. Tooled leather binding.

MS. pp. 129–47 are bound into the volume upside down and backwards.

HN 4 **Reel 214/1**

Serat Baron Sekèdhèr

Author: "Juru Tulis Tuwan Aprup [Clerk of the Uprup]"

Composed: [Yogyakarta; before 1808]

Inscribed: [Yogyakarta]; 1873 or 1874
399 pp: illustrations; 32 x 20 cm.

History: Tales of Baron Sakèndhèr and Baron Sukmul

Mythic history of the imagined founders of European rule in Java, Baron Sekè[n]dhèr and Baron Sukmul. Macapat verse. This version of the poem treats the adventures of the heroes in Europe, that is, in *nagari Spanyol* and *Welonda*; it includes tales of their early imperial ventures prior to their colonial exploits in Java.

Poem opens in Asmarandana, "Tekalanipun tinulis, wanciné jam pitu énjang." The second canto, in Sinom, begins, Cinarita bayi ika, anèng tengahé wanadri." The final canto, in Pangkur, opens, "Sayempraba kinembulan, ing ngakathah langkung prawirèng jurit."

According to internal evidence, poem forms a translation into Javanese verse of a Dutch original by the scribe or clerk of "Tuwan Aprup" (Juru tulis Tuwn Aprup). "Aprup" is almost certainly a variant spelling of "Uprup" (*Opperhoofd*),the title of the highest colonial official at the Javanese court-cities Yogyakarta and Surakarta in the late 18th and early 19th centuries (up to 1808). Portions of the text are in Malay language, notably those passages that contain dialogue of non-Javanese/foreign characters.

The present manuscript was produced for rental and belonged to one Pak Kasebtam in "Kampung Krokan." The dating of the MS is problematic: it is dated 9 Besar 1802 (27 January 1874) and 23 Januwari 1873. This is an illuminated manuscript, with numerous fascinating color illustrations in wayang style spread throughout the text. The MS has suffered some water damage.

Yogyakarta script.

Watermarks: VDL; CONCORDIA RESPARVAE CRESCUNT.

MS. leaves double-page numbered, 1–200.

HN 5 **Reel 214/2**

Serat Babad Nagri Mentarum = Serat Babad Mataram
Author: [Ngabéhi Jayareja?]
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1850
Scribe: [Ng. Jayareja]
i, 363 pp.; 42 x 27.5 cm.

History of Java: Mataram

A history of central Java (Pajang, Mataram, and Kartasura) in macapat verse (late sixteenth century–1685). The narrative opens with the move of Ki Ageng Pamanahan and his clan to Mataram, continues through the rise, development, and destruction of Mataram, and the founding of Kartasura, closing with the murder of Captain Tack on the *alun-alun* of Kartasura in 1685.

Poem opens in Dhangdhanggula, "Wadana jumeneng sabdaning aji, re sangkalanira duk sinurat." The second stanza, in Asmarandana, begins, "Lawan malih wekas mami, lamun bénjing kalakonan." The penultimate canto, in Sinom, begins, "Lampahé ing Surapatya, kang sinedya jroning ati." The final canto, in Durma, opens, "Tan winarna ing dalu wuwusen énjang, miyos Sang Narapati."

The present MS is dated 2 Mukharam Alip 1779 (7 November 1850); *sangkala*, "wadana [9] jumeneng [7] sabdaning [7] ngaji [1]." The MS was produced by, or on the initiative of, (*kang yasani)* Ngabéhi Jayareja. In the early twentieth century the MS apparently belonged to K.R.M.H. Poerwadiningrat, Boepati Karaton Soerakarta – 1910 (see seal).

Surakarta script, inscribed on *dluwang gendhong* ("Panaraga" bark paper).

MS. leaves numbered 1–36; p. following p.# 23 not numbered.

HN 6 **Reel 214/3**

Serat Babad Giyanti
Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta; late 18th c.
Inscribed: Surakarta, early-mid 19th c.

408 pp.; 37 x 25 cm.

History of Java: Giyanti War

A history of the Giyanti War (1747–1751): the struggle within the royal family of the Karaton Surakarta that resulted in the partition of the realm of Mataram in 1755. Macapat verse. Beginning and end of MS missing. Extant portion of the volume opens with a meeting of the prince Kangjeng Pangéran Mangkunagara with his grandmother Mas Ayu Téjawati in Sokawati following the prince's defeat in battle. Volume closes with an account of a mission to Batavia that was undertaken by Gov. Hogendorp in the company of emissaries from Surakarta's king, Pakubuwana III.

Opening canto is in Sinom. The first full canto, in Pucung, opens, "Yata wau, Pangéran ing lampahipun, praptaning Mantaram." The following canto, in Dhandhanggula, begins, "Paparéntah Pangran Sokawati, sira Adipati Suranata." The penultimate canto, in Dhangdhanggula, begins, "Data tita lingira ing nguni, kawuwusa natèng Kabanaran." Final canto, in Asmarandana, opens, "Wauta ingkang winarni, baris Pagelèn punika." A survey of opening lines of cantos indicates that present MS corresponds with published edition (Yogyakarta 1885–1892); Vol. I, canto 22 to Vol. IV, canto 19; see *Pratélan II*: 11–27, for synopses of cantos.

Surakarta script characteristic of the early-mid nineteenth century, inscribed on *dluwang gendhong* ("Ponorogo" bark paper). Batik cover.

MS. leaves numbered, 14–419; 2 unnumbered pages are inserted between pp. 170 and 171 (the writing on these two pages is blurred). MS. pp. 414–15 and 412–13 are reversed in binding.

HN 7 **Reel 214/4**

Serat Babad Ngayogyakarta: Palihan Nagari
Author: Anonymous
Composed: [Yogyakarta; s.a.]
Inscribed: Yogyakarta, 1873–1874
i, 438 pp.; 33 x 20 cm.

History of Java: Giyanti War

A history of the Giyanti War (1749–1752): the struggle within the royal family of the Karaton Surakarta that resulted in the partition of the realm of Mataram in 1755. Macapat verse. Poem appears to be a Yogyakartan renditon of the conflict. The narrative opens with an account of the death of I.S.K.S. Pakubuwana II (r. 1726–1749) and continues on to the battle of Ponorogo in 1752.

Poem opens in Dhangdhanggula, "Lenggèng raras smita mamanis." The second canto, in Asmarandana, begins, "Enengena wadya kumpni, kocapa Suryanagara." Final canto, in Asmarandana, opens, "Pakathah para bupati."

Copy was begun on Selasa Kliwon, 10 Rejeb Jimakir 1802 (2 September 1873); *sangkala,* "dara [1] walu [8] muluk [0] ing kuping [2]." and completed on 27 Rabingulakir Alip 1803 (14 May 1874).

Yogyakarta quadratic script.

Watermarks: PROPATRIA EENDRAGT MAAKT MAGT; VDL. Tooled leather binding.

HN 8 **Reels 214/5 –215/1**

Serat Babad Metawis [Prayutan]
Author: Anonymous
Composed: [Yogyakarta; s.a.]
Inscribed: Yogyakarta, 1888
i, 987 pp.; 34 x 19.5 cm.

History of Java: Prayutan

A history of central Java (ca. 1758–1763): Prayut period of marriage politics and intrigue in and among the three courts of central Java (Karaton Surakarta, Karaton Yogyakarta, and the Kadipatèn Mangkunagaran) in the years immediately following the Giyanti War. Volume opens with Pangéran Natakusuma's (= Pangéran Juru) return from exile in Ceylon and continues on to Ratu Bendara's decision to divorce K.P.A. Mangkunagara I. This version of the Prayut history differs from the well-known Yasadipuran version

and appears to have been composed in Yogyakarta.

The opening canto, in Sinom, begins, "Pangéran Natakusuma, matur ingkang rama aris." Second canto, in Asmarandana, opens, "Wau sami dèn-timbali, Dén Ayu Ngabéhi lawan." The penultimate canto, in Asmarandana, opens, "Énjingé praptèng bah Rawi, praptèng Jambu masanggrahan." Final canto, in Dhangdhanggula, opens, "Sultan kalih sigra animbali, utusané kapethuk ing Secang."

MS. is dated 28 Sapar Jimakir 1818 (3 November 1888); *sangkala*, "èsthi [8] wak [1] dipaning [8] rat [1]."

Yogyakarta cursive script. Tooled leather binding.

MS. leaves numbered 1–986; p.# 402 x 2.

HN 9 **Reel 215/2**

Serat Babadipun Kangjeng Pangéran Harya Dipanagara

Author: K.P.H. Dipanagara (1785–1855)
Composed: Menadho, 1831
Inscribed: Surakarta, 1913/14
Scribe: Ng. Wirasuwignya
i, 871 pp.; 31.3 x 21 cm.

History of Java: Dipanagara War

A history of central Java in the early nineteenth century, with a focus on the Dipanagara War (1825–1830): autobiography of K.P.H. Dipanagara from his youth to his exile to Menadho in 1830. Macapat verse. Dipanagara composed the poem during the first year of his exile; the composition was completed on 1 Ramlan Dal 1759 (11 August 1831).

Poem opens in Sinom, "Ron kamal mongka bubuka, bakuning sedya ngluluri." The second canto, in Asmarandana, begins, "Mapan lajeng dèn-dhawahi, Dyan Rongga Prawiradirja." Final canto, in Mas Kumambang, opens, "Sareng énjing mangkana Sri Narapati, bakda subuh iku."

Copy by Ng. Wirasuwignya is dated Éhé 1844 (CE 1913/14).

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939).

MS. paper is foxed and brittle with iron-gall ink bleed through and some breaks.

HN 10 **Reel 215/3**

Serat Babad-Dalem Sampéyan-Dalem Ingkang Sinuhun kaping VI

Author: Anonymous
Composed: [Surakarta; mid-late 19th c.]
Inscribed: Surakarta, 1939/40
i, 219 pp.; 29.5 x 20.7 cm.

History of Java: Pakubuwana VI

A history of I.S.K.S. Pakubuwana VI (r. 1823–1830; d. 1849) in central Java and in Ambon (1830–1850). Macapat verse: 28 cantos. For the most part comprising a narrative of the king's domestic life in Ambon, the poem begins at the close of the Dipanagara War and continues up through the exiled king's death in 1849; the final portion of the text extends the narrative through the return to Surakarta of his children and retainers in 1850. Edwin Wieringa has written a marvelous study of this text (*Babad Bangun Tapa: De Ballingschap van Pakubuwana VI op Ambon 1830–1849* [Ph.D. dissertation Leiden University, 1994]).

The poem opens in Dhangdhanggula, "Madubronta puspitaning tulis." Second canto, in Asmarandana, begins, "Tangèh langening pawèstri, wenèh ana jejélungan." Final canto, in Kinanthi, opens, " Putra sami mudhun, wus nitih prau sekoci."

Present MS, inscribed in an unpracticed hand, was produced as a writing exercise (see copyist's apology). The copy was begun in December 1939 and completed in February 1940.

Cursive Surakarta script. Lined notebook paper.

MS. leaves numbered 1–333; no. p.#s 74–75, no p.# 177, no p.#s 180–99, no p.# 205, no p.#s 210–99.

HN 11 **Reel 215/4**

[Petilasan Wonten ing Ngayogyakarta]

Author: R.M. Jayèngharja
Composed: [Yogyakarta?]; 1941 or earlier
Inscribed: [Surakarta?], 1941 or earlier

21 pp.; 35 x 22.7 cm.

Antiquities; pilgrimage sites

Local legends, sacred graves, antiquities in Yogyakarta. Prose. Cursive Surakarta (Kepatihan) script. Lined notebook paper.

1. *Hastana ing Jalasutra* (MS. pp. 1–8). Prose notes pertaining to the sacred grave of Kyai Jalasutra, located east of the city of Yogyakarta. The notes relate the legend of Kyai Jalasutra (also known as Kyai Geseng and as Kyai Bengkung), a remarkably long-lived son of the last king of Majapahit, Brawijaya V. The legend includes miraculous tales concerning the birth of Sultan Agung (r. Mataram 1613–1645).
2. *Hastana Panembahan Banyak Bakung* (MS. pp. 9–19). Prose notes pertaining to the sacred grave of Panembahan Banyak Bakung (located just outside the walls of the Yogyakarta Kapatihan). Notes outline the career of Panembahan Banyak Bakung, a son of the last king of Majapahit, Brawijaya V.
3. *Patilasan Gedhong Kuning (Balé Kajenar)* (MS. pp. 19–21). Prose notes pertaining to the Gedhong Kuning (Balé Kajenar) ruins, located to the east of the city of Yogyakarta. These ruins are said to form the remnants of the former residence (karaton or pasanggrahan) of Panembahan Sénapati, late sixteenth-century ruler of Mataram.

HN 12 **Reel 215/5**

Serat Pustaka Raja Madya: Jayabaya
Author: R.Ng. Ronggawarsita (1802–1873)
Composed: Surakarta, mid 19th c.
Inscribed: Surakarta, [late 19th c.]
i, 434 pp.; 30.8 x 19.8 cm.

Pustaka Raja Madya history: Jayabaya

Prose history of ancient Java: solar years 844–864. Volume relates tales of warfare among a number of Javanese kingdoms, with the final victory and over-lordship of the king of Mamenang-Kadhiri (henceforth with the title, Aji Jayabaya). Volume continues with a history of the court and career of Aji Jayabaya, including passages on the writing of the *Pustaka Raja Purwa*, as well as a complete text of the well-known prophetic *Jongka Jayabaya*. Volume extends through the meditative death (*muksa*) of Aji Jayabaya and the reign of his son, Prabu Jayaamijaya.

MS. paper is engraved: "R.M.H. Danoewinoto-Soerakarta." Watermarks: VAN GELDER ZONEN; CONCORDIA RESPARVAE CRESCUNT.

Cursive Surakarta script (1880s?).

HN 13 **Reel 215/6**

Serat Parambanan: Anyariyosaken Prabu Anglingdriya ing Nagari Pengging ngantos Jumenengipun Prabu Déwatacengkar Wonten ing Sigaluh
Author: R.M. Wirasukarta
Composed: [Surakarta, s.a.]
Inscribed: Surakarta, 1896
Scribe: R.M. Senu
ii, 226 pp.: illumination; 33.5 x 21 cm.

Pustaka Raja Madya history: Anglingdriya to Déwatacengkar

Historical romance: a rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Madya/Puwara* (tenth to early eleventh centuries solar). Anglingdriya – Déwatacengkar. Poem opens with brief genealogical notes detailing the descent of Prabu Anglingdriya, king of Pengging, from Prabu Aji Jayabaya. Narrative extends through the reign of Prabu Déwatacengkar (in Sigaluh and Mendhangkamulan). Volume includes the Lara Jonggrang – Prambanan tale. Poem opens in Asmarandana, "Rarasing rèh gung makingkin, dénira mrih pinardawa, mastuti karsa wahyané." Second canto, in Sinom, begins, "Je[ng]kar kundur manjing pura, ginarebeg para srimpi." The final canto, in Mijil, opens, "Cinarita bedhahira nenggih ing Pengging kadhaton, tunggil warsa lan adegnya rajèng."

Attribution of authorship from a *sandiasma*. Copy by R.M. Senu, Abdi-dalem Punakawan Maduretnan (that

is, the household of G.K.R. Maduretna, Pakubuwana IX's queen). Copy dated Sapar Jimakir 1826 (July-August 1896); *sangkala,* "ngrasa [6] samya [2] nyarira [8] sarjana nuswa Jawa nung [1]."

Karaton Surakarta Kadipatèn script.

MS is provided with some decorative illumination.

MS. leaves numbered 1–273; no p.#s 60–99, no p.#s 182–87, no p.# 255.

HN 14 Reels 215/7 – 216/1

[Serat Babad Pengging dumugi Jenggala]

Author: Anonymous

Composed: [Surakarta, late 19th c.]

Inscribed: Surakarta, [late 19th c.]

884 pp.; 32 x 21 cm.

Pustaka Raja Madya history: Pengging & Jenggala; Panji tales

Historical romance: a rendering in macapat verse of a portion of Ronggawarsita's *Pustaka Raja Madya/Puwara* (tenth and eleventh centuries solar). The poem, which begins with the history of Prabu Kusumawicitra (king of Pengging), includes tales of Prabu Anglingdriya of Pengging, Prambanan history, the Ajisaka tale, and the Cemporèt tale. Last half of the poem comprises a history of the prince of Jenggala, Radèn Panji Hina Kertapati.

Beginning of text is fragmentary, apparently copied from a damaged prototype. First full canto, in Gambuh, opens, "Wau ta sang aprabu, pananderira[?] semana rawuh, anèng wana Krendhawahana anuli." The following canto, in Dhangdhanggula, begins, "Tan wawarna in marga wus prapti." Final canto, in Sinom, opens, "Miyos lunggyèng pandhapa, Radèn Jayèngkusumadi."

Surakarta script: scribal style is similar to one prevalent during the early years of Pakubuwana X's reign (r. 1893–1939).

HN 15.0 Reel 216/2

[Klempakan: Angger-Angger tuwin Kitab Tuhfah]

Compiled by: Anonymous

Compiled: [Surakarta, turn of 20th c.]

Inscribed: Surakarta, [turn of 20th c.]

viii, 697 pp.; 33.5 x 21 cm.

Law

Juridical literature: compilation of laws. MS is provided with a table of contents (MS. pp. i–viii).

Scribal style is one associated with the court of I.S.K.S. Pakubuwana X (r. 1893–1939). Penciled note on MS. p. i, reads, "Wirasuwigynan."

MS. leaves numbered 1–697; pp. 34–40 are blank.

HN 15.1 Reel 216/2

Serat Angger-Angger tuwin Pranatan Nagari

Compiled by: Anonymous

Compiled: [Surakarta, ca. 1913]

Inscribed: Surakarta, [ca. 1913]

MS. pp. 1–481 and 697; 33.5 x 21 cm.

Law

Juridical literature: compilation of Karaton Surakarta laws and regulations. 14 items.

1. *Serat Nawala Pradata* (MS. pp. 1–33). Legal instructions of I.S.K.S. Pakubuwana VII (r. 1830–1858) to the head of the royal judiciary, R.Ng. Hamongpraja. These instructions are dated 18 Besar Dal 1759 (19 May 1832). 42 articles.

2. *Angger Sadasa* (MS. pp. 41–74). Regulations for the *mantri sadasa* issued by K.R.A. Sasradiningrat II (Pepatih-dalem Karaton Surakarta) and ratified by the Resident of Surakarta, van Prehn (date of office, 1818–1820). 50 articles.

3. *Angger Ageng* (MS. pp. 75–164). Laws issued jointly by K.R.A. Sasradiningrat II (Pepatih-dalem Karaton Surakarta) and K.R.A. Danureja IV (Pepatih-dalem Ngayogyakarta) following a meeting in Klathèn on 16 October 1817. Laws issued in Surakarta of 3 Besar Wawu 1745 (4 October 1818). 41 articles. Many of the laws govern legal disputes between subjects of the two courts.

4. *Angger Gunung* (MS. p. 165–226). Laws issued by I.S.K.S. Pakubuwana VII (r. 1830–1858) pertaining to the administration of the rural population. 102 articles. Issued in Surakarta on 15 Arwah Bé 1768 (12 October 1844).

5. *Angger Aru Biru* (MS. pp. 227-38). Laws concerning civil unrest issued by K.R.A. Danureja [I] (Pepatih-dalem Ngayogyakarta) on 11 Sura Alip 1699 (4 April 1773) and renewed on 5 Besar Éhé 1708 (11 November 1782).

6. [*Éwahan Angger Sadasa*] (MS. pp. 234–43). Codicils to *Angger Sadasa* issued by Governor General van der Cappelen, Batavia, 7 March 1822.

7. *Tatedhakan Serat-Serat Undhang-Undhang Pranatan Sasaminipun ingkang Kadhawuhaken déning K.R.A. Sasradiningrat IV, Papatih-Dalem Surakarta ingkang Jumeneng Sapunika Wiwit Kala Saweg Kakarsakaken Amakili Papatih-Dalem* (MS. pp. 243–452). Copies of laws, regulations, ceremonial directives, etc. issued by K.R.A. Sasradiningrat IV (Pepatih-dalem Karaton Surakarta, 1890–1916), January 1890-July 1893. See table of contents for descriptions and page references of individual items.

8. *Prajangjiyan-Dalem: Panyekeling Bebeneran sarta Rumeksa Nagari Karaton ing Surakarta* (MS. pp. 452–61). Treaty: Pakubuwana VII (r. 1830–1858) and the Dutch colonial government (by order of Governor General J. J. Rochussen, dates of office, 1845–1851). Treaty deals with legal proceedings and internal security in the realm of Surakarta. 26 articles.

9. *Serat Katrangan Cecepenganipun Radèn Adipati ing Surakarta* (MS. pp. 461–66). Prose notes outlining the duties and responsibilities of the pepatih-dalem Karaton Surakarta.

10. *Pidhato-Dalem I.S.K.S. Pakubuwana VII* (MS. pp. 466–72). Text of a speech delivered by Pakubuwana VII (r. 1830–1858) upon the installation of K.R.A. Sasradiningrat III as Pepatih-dalem Karaton Surakarta, 11 February 1847. Speech outlines the duties and responsibilities of the office.

11. [*Nawala Residhèn Spaan Surakarta dhumateng I.S.K.S. Pakubuwana IX*] (MS. pp. 472–75). Letter from Resident J. Spaan of Surakarta to Pakubuwana IX concerning changes in postal regulations; letter is dated 20 December 1885.

12. *Undhang-Undhang Awisan I.S.K.S. Pakubuwana III* (MS. pp. 475–80). Sumptuary laws (*hormat* regulations) issued by Pakubuwana III (r. 1749–1788) on matters of dress, ceremonial markers of respect, etc. Laws issued in Surakarta on 13 Mulud Jé 1710 (5 February 1784).

13. [*Memorandum: K.R.A. Sasradiningrat III dhumateng Residhèn Surakarta Baron de Geer*] (MS. p. 481). A memo from Sasradiningrat III to Surakarta Resident Baron de Geer answering the Resident's questions concerning Karaton Surakarta *hormat* regulations. Surakarta Dal 1775 (CE 1846/47).

14. [*Tatedhakan Serat Dhawuh 23 Rabingulakir 1843 (1 April 1913) tuwin 7 Jumadilawal 1843 (14 April 1913)*] (MS. p. 697). Karaton Surakarta dress regulations for *pasanggrahan-dalem*.

HN 15.2 **Reel 216/2**

Kitab Tuhfah

Author: Sèh Ibnu Kajar (Ibnu Hajar al-Haytami al Makki)
Composed: Mecca, AH 958 (CE 1551)
Translation: [s.l., s.a.]
Inscribed: Surakarta, [ca. 1913]
MS. pp. 483–696; 33.5 x 21 cm.

Islam: Law

Juridical literature: Islamic law (*fiqh*). Original Arabic text was written by Sèh Ibnu Kajar (b. AH 909) in Mecca, Hijrah 958 (CE 1551). The present text comprises a translation into Javanese prose. See table

of contents for descriptions, with page references, of individual items. MS. pp. 651–96 comprise notes to the text.

HN 16 **Reel 216/3**

Serat Ambiya = Serat Tapsir Surattul Ambyahi
Author: [B.R. Ayu Natadiraja Sepuh]
Composed: [Pakualaman, Yogyakarta; 1892]
Inscribed: Pakualaman,Yogyakarta, 1892
Scribe: [B.R. Ayu Natadiraja Sepuh]
370 pp.; 31.2 x 19 cm.

Sacred history of Islam

Sacred history of Islam: history of the Islamic prophets in macapat verse. Narrative relates the history, as told by the Prophet Muhammad, from the Creation through the Yusup tale. Poem opens in Asmarandana, "Asekar asmara brangti, duk purwanira sinerat." Second canto, in Megatruh, begins, "Toya murub kumukus kadi megatruh, mring tawang dumadya langit." Final canto, in Sinom, opens, "Paman Patih tampènana, paparingé Sri Bupati."

Present manuscript (text and/or copy) is dated Buda Pahing, 5 Dulkangidah Jimawal 1821 (1 June 1892); *sangkala*, "janma [1] nembah [2] ngèsthi [8] tunggal [1]." This manuscript witness was authored or commissioned or copied by a daughter of Pakualam III (r. 1858–1864): "Bendara Radèn Ayu Natadiraja Sepuh, putra Kangjeng Gusti Suryasasraningrat ingkang jumeneng III ing Praja Paku Alaman."

Yogyakarta script.

Watermarks: VDL; PROPATRIA EENDRAGT MAAKT MAGT.

MS. leaves numbered 1–380; no. p.#s 280–89.

HN 17 **Reels 216/4–217/1**

Serat Ambiya (Pégon)
Author: [R.T. Sastranagara, 1756–1844]
Composed: [Surakarta, 1804]
Inscribed: See notes below
750 pp.; 332 x 20.8 cm.

Sacred history of Islam

Sacred history of Islam: history of the Islamic prophets in macapat verse. The Creation, through the life of the Prophet Muhammad, then continuing with the adventures of his grandchildren. Pégon: Javanese language in Arabic script.

See Pigeaud, *Literature of Java* I: 130–31 and Poerbatjaraka *et al, Indonesische Handschriften* (1950): 26 ff. Poerbatjaraka dates the Sastranagaran version of the poem AJ 1731 (CE 1804).

Copy date of present MS is obscure. Beginning of the MS is dated Jumat Wagé, 1 Sawal Jimawal (no year date evident); the end date is Senèn Wagé 19 Jumadilawal Jimawal (again no year date).

Tooled leather binding.

Thanks are due to Emha Ainun Nadjib for his assistance in the identification and description of this *pégon* manuscript.

HN 18.0 **Reel 217/2**

[Serat Klempakan]
Compiled by: Anonymous
Compiled: Surakarta, 1822
Inscribed: Surakarta, 1822
v, 525 pp.; 28 x 19.8 cm.

Compilation

Compilation of four texts. Early nineteenth-century Surakarta script inscribed on *dluwang gendhong* ("Panaraga" bark paper). Paper suffers considerable damage from insect infestation. On MS. final page are doodles in a hand different from that of the remainder of the MS, noting that the MS at one time belonged to one Mas Satiman.

MS. leaves double-page numbered, 1–262; p.# 142 x 2, no p.# 188.

HN 18.1 **Reel 217/2**

Babad Sangkala: Jongka Lambangé Tanah Jawi Nukil saking Kitab Musarar Babon ing Ngerum
Author: Anonymous
Composed: [s.l., s.a.]

Inscribed: Surakarta, 1822
MS. pp. ii–v; 28 x 19.8 cm.

Javanese dynastic history

Dynastic history of Java, with chronograms and cipher dates for the Javanese years 1–1565 (up to CE 1643). Prose.

HN 18.2 **Reel 217/2**

Serat Tajusalatin
Author: see notes below
Composed: see notes below
Inscribed: Surakarta, 1822
MS. pp. 1 recto–158 recto; 28 x 19.8 cm.

Piwulang: Islamic statecraft, kingship, ethics

Islamic didactic and moralistic text on the duties and ethics of kingship: 23 pasal. Macapat verse. According to the late I.S.K.S. Pakubuwana XII (1925-2004, r. 1945– 2004), the *Tajusalatin* is the one text whose reading is incumbent upon all Javanese rulers (personal communication).

Begin of MS damaged. Opening canto, in Dhangdhanggula, begins, "Purwanirèng [- - -] tinulis, [- - -] di kang ing ela-ela, saking kitab pinangkané." Second canto, in Asmarandana, opens, "Ingkang kinondha rumiyin, pasalé ingkang kawitan." Final canto, in Sinom, opens, "Ing nguni sagung wasiyat, kang prapta ing bawah angin, tangèh mungguha sayogya."

The Javanese *Tajusalatin* texts are rendered from a Malay prose version produced in Aceh in 1603 by Bukhari al-Johori. The present Javanese version is dated Hijrah 1139 (CE 1726); it is normally attributed to R.Ng. Yasadipura I, but the elder Yasadipura was not born until 1729.

Copy was begun on 20 Rejeb Jimawal 1749 (12 April 1822); *sangkala*, "trustha [9] catur [4] nenggih swara [7] tunggal [1]" and completed on 6 Ramelan Jimawal 1749 (27 May 1822); *sangkala*, "lèng [9] catur [4] pandhita [7] raja [1]."

HN 18.3 **Reel 217/2**

Serat Nawawi
Author: Anonymous
Composed: [Surakarta, 1788]
Inscribed: Surakarta, 1822
MS. pp. 158 verso–261 recto; 28 x 19.8 cm.

Piwulang: Islamic statecraft, kingship, ethics

Islamic ethics, including lessons for rulers. Exemplary-moralistic tales in macapat verse. Adapted from Raniri's seventeenth-century Malay *Bustan as 'Salatin*, the text was meant as moral and political lessons for kings: "agglaraken pawartané mring para ratu-ratu kang arsa mring arjaning bumi." The narrative relates the adventures of Muslim kings, prophets, and saints, including those of Sultan Ibrahim Ibnu Ad-ham (ruler of the kingdom of Bulkiyah) and his son, Sultan Anom Mohammad Tair.

Poem opens in Dhangdhanggula, "Matur malih ya nabi kang pundi, lenggahipun Jeng Nabi ngandika." The second canto, in Sinom, begins, "Anrus gandané angambar, busana éndah linuwih." The following canto, in Asmarandana, begins, "Ngandika Imam Nawawi, ingkang akarya hikayat." Final canto, in Dhangdhanggula, opens, "Sayogyané kang para nerpati, mugi padha ngalapa ngiba."

A survey of opening lines of cantos indicates that the present manuscript corresponds to cantos 1–43 of MS. B.G. No. 597 that is described by Poerbatjaraka *et al*, in *Indonesische Handschriften* (1950): 101-02. For synopses of cantos, see Poerbatjaraka's more extensive description of KGB Br 597 in his 1931 manuscript, *Serat Imam Nawawi (KBG 597)*, MS. FSUI CI 21. See also Pigeaud, *Literature of Java* II: 32; LOr 1812.

This version of the poem is probably dated CE 1788 (compare text with that of KS 527).

Present MS witness is dated 1 Dulkangidah Jimawal 1749 (20 July 1822); *sangkala*, "sasonga [9] catur [4] winulang [7] ratu [1]."

On MS. p. 261 recto, following the close of the poem, are notes recording the death of Kangjeng Ratu Ageng, the stepmother of I.S.K.S. Pakubuwana V (r. 1820–1823), on Ahad Wagé, 2 Dulkangidah, Pra[ng]bakat Jémawal 1749 (21 July 1822).

HN 18.4 **Reel 217/2**

[Serat Sastraharjéndra: Pethikan saking Arjunasasra]
Author: Anonymous
Composed: [s.l., s.a.]
Inscribed: Surakarta, 1822
MS. pp. 261 recto & verso; 28 x 19.8 cm.

Arjunasasrabau: Sastraharjéndra

Javanese literature: fragment from a version of the Arjunasasrabau tale. The fragment concerns the mystical knowledge known as *sastraharjéndra*. Macapat verse. Fragment opens in Dhangdhanggula, "Jog tumedhak Sang Prabu Sumali, saking palenggahanira retna." This fragment is inscribed in hand different from that of the remainder of the MS.

HN 19 **Reel 217/3**

[Serat Klempakan]
Compiled by: [R.M.Ng. Yudapraja?]
Compiled: Surakarta; [mid 20th c.]
Inscribed: Surakarta, early-mid 20th c.
Scribes: R.Ng. Purwasastra VII & R.M.Ng. Yudapraja
67 pp.; 20.5 x 16 cm.

Compilation

Anthology of six texts, likely compiled by R.M.Ng. Yudapraja. Various hands: cursive Surakarta scripts and typescript.

MS. leaves numbered as follows: MS. I: i, 1–15; MS. II: i, 1–24, MS. III: i, 1–17 (two pages following p. # 9 not numbered); MS. IV: 1–2; MS. V: 1–4.

1. *Serat Kadis Tanbihul Apilin* (MS. I: i, 1–15). Islamic law, ritual obligations, theology, ethics, prophecy, eschatology, caveats. Prose. Text comprises instructions from the King of Mecca to "the Javanese." The instructions concern the impending Day of Judgment (*kiyamat*), with a description of how the apocalypse will fall first upon the people of Java. Prototype for this MS was copied by a Javanese haji in Mecca on 5 Sawal Wawu 1793 (3 March 1865), which prototype was then copied and amended by G.K.P.H. Cakradiningrat on 13 Sapar Jimakir 1794 (7 July 1865). Cakradiningrat was a grandson of Pakubuwanas V and VII. His father, K.P. Panji Suryaningrat, spent over 20 years in exile in Ternate, only returning to Java after the ascent of Pakubuwana IX to the throne. Cakradiningrat was a prominent Surakartan literatus. He is said to have been a student of the Pujongga Ronggawarsita. The present MS was copied from the Cakradiningrat MS by R.Ng. Purwasastra VII, Abdi-dalem Mantri Carik Kabupatèn Kaparak Tengen Karaton Surakarta; copy was completed on 1 Siyam Éhé 1852 (28 April 1922).
2. *Serat Sastraharjéndra Yuningrat* (MS. II: i, 1–24). Text on esoteric Javano-Islamic knowledge: discussions among the Hindu deities on metaphysical matters. Prose. The discourse concerns cosmogony, cosmology, and the nature of the human person. Appended at the end of the text are explanatory notes by R.Ng. Purwasastra VII. Text is dated "2–12–29" and 18 January 1922.
3. [*Ngèlmu Mistiek Wayang Kulit*] (MS. III: i, 1–17). Esoteric meanings of the Javanese wayang purwa performance. Text is excerpted or adapted from published articles in *Serat Kabar Darma Kondha.* Present MS is signed by R.M.Ng. Yudapraja of Surakarta.
4. *Serat Kalatidha* (MS. IV: 1–2). Composed by the pujongga R.Ng. Ronggawarsita (1802–1873), this didactic-moralistic poem (in Sinom verse) comprises critical commentary on the state of the realm (Surakarta under I.S.K.S. Pakubuwana IX, r. 1861–1893). The poem was composed shortly before the author's death in December 1873. This version of the poem has an added opening stanza that begins, "Winahja ing masa kala, marwana kongsi martani." Typescript MS. Copy by "Joedoprodjo" is dated 1960.
5. *Sapta Wara* (MS. V: 1–3) Concise

moralistic text in prose. MS is signed by R.M.Ng. Yudapraja and is dated 15 March 1967.

6. *Mapaning Kekendèlan* (MS. V: 3–4). Concise didactic text pertaining to the "true meaning" of bravery. Prose. MS. is signed by R.M.Ng. Yudapraja and is dated 4 November 1942.

HN 20 (no longer extant) **Reel 217/4**

[Serat Suluk tuwin Wulang]
Author: [Secadirana]
Compiled: Surakarta; [ca. 1811–1816]
Inscribed: Surakarta, [ca. 1811–1816]
Scribe: [Secadirana]
ii, 148 pp.; 19 x 13.2 cm.

Compilation

Suluk literature: compilation of seven texts, most of which treat matters of Javano-Islamic mysticism. The text includes passages that comment on the characters of the king of Surakarta, of "the Surakartan people," and of "the English." See notes below. Beginning and end of MS are missing.

The MS was probably composed and inscribed by a certain Secadirana, who served as abdi-dalem Carik at the Karaton Surakarta. Owing to its references to "the English" (and not the Dutch), the text was almost certainly written during the British interregnum (1811–1816)

Old quadratic Karaton Surakarta script (in a style consistent with that of the early nineteenth century). MS is inscribed on *dluwang gendhong* ("Panaraga" bark paper).

MS. leaves double-page numbered, 12–88; p. 42 missing, p. 79 missing.

In 2010 this MS was no longer extant in the Hardjonagaran MS. collection.

1. [*Serat Suluk* ----] (MS. pp. 12 verso–15 recto). Sufi song in macapat verse, with moralistic teachings. Dhangdhanggula meter: beginning of MS missing. The *suluk* includes a discussion of the seven levels of being (*martabat pitu*).

2. [*Serat Wulang Secadiranan*] (MS. pp. MS. pp. 15 recto–21 verso). Sufi song, with moralistic and didactic passages. Macapat verse: Sinom meter. Poem opens, "Wong anom amurwa gita, milu lampahé wong luwih, suka lamun cinacada, kang sampun pratamèng kawi, wong anom tan wruh westhi, amberung sarta dalurung..."

This fascinating text includes a range of teachings: Sufi reflections (*ngèlmu tasawuf*) that turn on a discussion of the difference between exoteric and esoteric consciousness/knowledge (*rasa* and *rahsa*), including a section that uses the imagery of the wayang hero Arjuna and his many wives; a wide range of homespun moralistic teachings; an evaluation of the faultless character of the king of Surakarta (presumably Pakubuwana IV, r. 1788–1820) in contrast to the evil and avarice of his treacherous subjects ("...Nata Surakarta yekti, maha yekti maha silir jagatnata. Déné ingkang wadyabala, kadya buta wuta tuli, lali marang Sri Naréndra, gawé gendra sok nyidrani... Wus lumrah wong Surakarta, lanang wadon gedhé cilik, tuwa anom pan sadaya, yèn ana mélik mandelik, malirik goné nglirik, yèn konangan amaleruk, ngendhuruk lir dèn-larak, yèn ana wong gawé becik, nora pisan yèn amales kabecikan..."); and a passage, in Malay, that concerns, among other things, "the English" ("Labeté wongé ----, angètinga [?] kadang baik, nyang manyurat lebih sukak, jangan dhi ya brani-brani, lu sama urang Nginggris, itu trak adha nyang takut, sama urang samoha, besar kecil bawah tinggih, jangan tidhak sudhara saperti budhak."). The British ruled Java 1811–1816.

The author and/or scribe introduces himself toward the end of text: "Kang ngrengga Secadirana, abdi-dalem Carik [short 2 syllables], malirik mandelik malak, nanging pangané sakedhik, yèn tan bener kathah nuthuk, gathak-gethuk ambentak, tan lali bodhik panguthik, milanipun budiné cekak alukak."

3. [*Serat Suluk Darmawongsa*] (MS. pp. 22 recto–63 verso). Javanese Sufi song in macapat verse. Poem is framed as the teachings of the wayang hero Prabu Darmawongsa (i.e., Prabu Yudisthira) and includes those of Bathara Déwaruci to the Pandhawa Prince, Radèn Wrekudara, in the course of the latter's search for the "Water of Life." The teachings excerpt a number of texts, including (among others): *Aji Wringin Sungsang, Kitab Bayan Mani, Kitab Johar,* and *Suluk Déwaruci.* In addition to the well-known *Déwaruci* teachings, the text includes, among other things, discussions of the whence and whither of life (*sangkan paran*) and of the metaphysics of the human body (with lengthy passages on the seven earths and seven heavens contained in the human body).

   The text opens in Durma, "Darmawongsa pangandika èh kawruha, pan ana kaol malih." The second canto, in Pangkur, begins. "Dhingin ingkang ngaran tapa, anarima sihé Hyang Suksmajati."

4. [*Serat Piwulang* --] (MS. pp. 63 verso–72 recto). *Suluk* literature; didactic-moralistic text with speculative passages treating issues in Javano-Islamic mysticism. Macapat verse. Poem opens in Pangkur, "Yèn sira angungkurena, iya marang sastra tiga prawis [sic]." Text includes a discourse on the metaphysics of death, with instructions on attaining the perfect death

5. *Serat Pepalinipun Ki Ageng Séla* (MS. pp. 72 recto–80 verso). Prohibitions: didactic-moralistic text in macapat verse. Authorship is attributed to Ki Ageng Séla, sixteenth-century ancestor to the kings of Mataram. The poem, composed in Dhangdhanggula meter, opens, "Kyai Ageng Séséla winarni, martakaken kajineman Demak."

6. [*Serat Piwulang tumrap ing Tapa-Brata*] (MS. pp. 80 verso–85 recto). Didactic-moralistic text in macapat verse. Text focuses on matters pertaining to ascetic practices. Portions of the text are crossed out. Poem opens in Asmarandana, "Luwangé wong doyan guling, tan saririh lan sungkanan."

7. *Serat Suluk Sujinah* (MS. pp. 85 recto–88 recto). *Suluk* literature: Sufi song in macapat verse. The teaching of Pandhita Mustakik to his wife, Déwi Sujinah. Beginning fragment only. Poem opens in Asmarandana, "Wonten carita winarni, saking kitab pinangkané, sampun binasèken Jawa."

HN 21 **Reel 217/5**

Serat Ménak Laré = Serat Ménak I
Author: R.Ng. Yasadipura I (1729–1803)
Composed: Surakarta; late 18th c.
Inscribed: Surakarta, 1840
ii, 505 pp.; 33.5 x 20.5 cm.

Islamic romance

Islamic romance: the heroic and amorous adventures of Tiyang Agung Ménak (Amir Hamza, an uncle of the Prophet Muhammad). The tale is of Arabic-Persian origin and was rendered into macapat verse by the elder Yasadipura upon the commission of I.S.K.S. Pakubuwana III (r. 1749–1788). For general introductory remarks on the Ménak Amir Hamza epic, see Pigeaud, *Literature of Java* I: 212–14 and 242–43.

This volume introduces the epic: from the ascetic practices of Prabu Saréhas of Madayin, through the birth and youth of Amir Hamza and his engagement to Déwi Muninggar, Princess of Madayin. Text breaks off abruptly in midline.

Poem opens in Dhangdhanggula, "Sanggyan ingkang panganjaling dasih, tamaning lyan samartèng buwana." Second canto, in Asmarandana, begins, "Langkung pangungunirèki, Sri Maha Prabu Sarihas." Final canto, in Asmarandana, opens, "Kuneng ta kang agung wingit, wonten gagempalan kondha." A survey of opening lines of cantos indicates that present MS corresponds with published edition (Betawi

1854), cantos 1–65; see *Pratélan* I: 229–39, for synopses of cantos.

Manuscript witness is dated (MS. p. 5) 5 Ramelan Bé 1768 (31 October 1840); *sangkala*, "bramana [8] angoyag [6] wukir [7] nagarèng Surakarta [1]."

MS at one time (in AJ 1777 and 1782 = CE 1848/49 and 1853/54) belonged to Bendara Radèn Ayu Gusti Haryaatmaja, putri-dalem I.S.K.S. Pakubuwana V (r. 1820–23). MS was subsequently in the possession of Bendara Radèn Mas Harya Prawiradiningrat. Present MS at one time comprised the opening volume to a 10-volume set. See notes on MS. pp. i, 502 and 504.

Cursive Surakarta script characteristic of the court of I.S.K.S. Pakubuwana VII (r. 1830–1858).

Watermarks: H.F. de Charro & Z.; PROPATRIA; EDG & Z; PRO PATRIA EIUSQUE LIBERTATE.

HN 22 **Reel 217/6**

[Serat Darmakondha tuwin Serat Sastra Sandi Pradongga]

Editor: [Satimin]
Compiled: Surakarta; 1903
Inscribed: Surakarta, 1903
Scribe: Satimin
47 pp.; 33 x 20.7 cm.

Compilation: Piwulang

Compilation of two texts. Compiled/copied by Satimin, the MS. at one time belonged to Gusti Bandara Radèn Ayu Purwadiningrat.

Cursive Surakarta script; lined notebook paper.

MS. leaves numbered as follows: MS. I: ii, 1–29; MS. II: 1–17.

1. *Serat Darmakondha* (MS. I: i, 1–29). Didactic-moralistic text in macapat verse by Mas Surajaya of Karang Lor, Magelang (former Wadana Distrik Balak Magelang). Poem is dated 28 June 1898.

   Poem opens in Dhangdhanggula, "Sekar Dhangdhang gandanira amrik." Final canto, in Dhangdhanggula, begins, "Dhandhanggula rasanira manis."

2. *Serat Sastra Sandi Pradongga* = *Serat Sastra Gendhing* (MS. II: 1–17). Didactic mystical text on Javanese literature and music. Macapat verse. The text, whose teachings are attributed to I.S.K.S. Sultan Agung (r. 1613–1646), comprises mystical interpretations of, among other things, Javanese literature, poetry, song, writing, and *gendhing*. Poem opens with a panegyric to, and concise sketch of the career of, Sultan Agung. Poem opens in Sinom, "Srinata dipèngrat Jawa, Jeng Sultan Agung Matawis." Final canto, in Durma, begins, "Durmaningkang ngluhurken gendhing lan akal."

HN 23 **Reel 217/7**

[Serat Nitipraja tuwin Serat Nitisastra Kawi Miring]

Author: R.Ng. Yasadipura I, 1729–1803
Composed: Surakarta; 1798
Inscribed: Surakarta, [ca. 1820]
i, 57 pp.; 30.7 x 19 cm.

Compilation: Piwulang

Compilation of two *piwulang* texts in kawi miring meters, both of which were probably composed by the Karaton Surakarta pujongga R.Ng. Yasadipura I.

Quadratic Karaton Surakarta script.

Watermark: SNELGROVE & SON - 1820.

MS. leaves numbered 1–56; p. following p.# 26 not numbered.

1. *Serat Nitipraja* [*Kawi Miring*] (MS. i, 1–26). Didactic text on Javanese statecraft, especially as pertains to service to a king. Sekar ageng meters and modern literary Javanese. The poem opens (lampah 23), "Kadya sinilem ing saragnî rasaningkang driyâ ika sangkalanya." The final canto (lampah 19) begins, "Muwah kawula kâng amonca negarî."

   The well-known macapat version of this poem is dated either AJ 1634 (CE 1710/11) or AJ 1563 (CE 1642/43); see Poerbatjaraka, *Kapustakan Djawi:* 106. This Kawi Miring version appears to be dated Soma Manis, 28 Mukharam

Jimawal 1725 (13 July 1798); see MS. p. i. Note, however, that 28 Mukharam 1725 falls on Sukra Manis rather than Soma Manis.

2. *Serat Nitisastra* [*Kawi Miring*] (MS. pp. 27–56). *Piwulang* literature: didactic and moralistic maxims, in sekar ageng meters. Rendering of the *Kekawin Nitiçastra* into modern literary Javanese. Poem opens, "Nda sembahnirèng ngulun, kapurba rising murbèng." Final canto opens, "Rikang nginucap, uloning nganéndra yèn ulun ngulon." For an edition of this poem, see Endang Tri Winarni, "*Serat Panitisastra Kawi-Miring:* Tinjauan Filologis dan Kesastraan" (Skripsi Sarjana, Universitas Negara Surakarta, 1984).

   Pigeaud attributes authorship to Yasadipura [I] and dates the composition 1798 (*Literature of Java* II: 42–43 [LOr 1853]); see also Poerbatjaraka, *Kapustakan Djawi*: 49–52.

HN 24 **Reel 217/8**

Serat Bratayuda Kawi = Kekawin Bharata Yuddha

Authors: Empu Sedhah and Empu Panuluh
Composed: Kadhiri, 1157
Inscribed: Surakarta, [early 19th c.]
213 pp.; 29 x 22 cm.

Kekawin: Bratayuda

Old Javanese literary text from the Mahâbhârata tradition in kekawin meters. The poem relates the great war between the Pandhawa and Kurawa princes at the conclusion of the *Mahabharata*. Cantos 1–51; complete poem comprises 52 cantos. Poem opens, "Awignam astu nama sadhi; Sa[n] sura mri aya iri sang Marama." Final canto opens, "Nda nahan ling Déwi." End of MS missing; text breaks off abruptly.

Poem was composed by Empu Sedhah and Empu Panuluh for their royal patron, King Jayabaya of Kadhiri; composition is dated CE 1157. For an extensive discussion and synopsis of the poem, see Zoetmulder, *Kalangwan*: 256–63 and 269–83.

Quadratic Karaton Surakarta script, in a style that suggests that it was probably inscribed in the early nineteenth century. Inscribed on *dluwang gendhong* ("Ponorogo" bark paper).

MS. leaves numbered 1–214; no p.# 122.

HN 25 **Reel 217/9**

Serat Arjuna Wiwaha Kawi-Jarwa

Authors: Empu Kanwa and anonymous translator
Composed: Kahuripan, early 11th century
Translated: [Surakarta, early 19th c.]
Inscribed: Surakarta, [early 19th c.]
288 pp.; 31 x 22.5 cm.

Kekawin: Arjuna Wiwaha

Old Javanese literary text in kekawin meters, with verse-by-verse translation into modern Javanese prose. Cantos 2–33 of 36 cantos. The poem relates the struggle of the Pandhawa Prince Arjuna (on behalf of the gods) against the demon-king Niwatakawaca. The kekawin was composed early 11th century by Empu Kanwa in the East Javanese kingdom of Kahuripan during the reign of Érlangga. For an edition, analysis, and Indonesian translation of the kekawin, see I. Kuntara Wiryamartana, *Arjunawiwaha: Transformasi Teks Jawa Kuna Lewat Tanggapan dan Penciptaan di Lingkungan Sastra Jawa* (Yogyakarta: Duta Wacana University Press: 1990). See also Zoetmulder, *Kalangwan*: 239–49, for an extensive discussion and synopsis of the text, and Poerbatjaraka, *Kapustakan Djawi*: 16–17.

Beginning and end of the MS are missing. The first full canto, in Jagadnatha, opens, "Ingkang ngawukir a, paksa pajarana." Final canto, again in Jagadnatha, begins, "Raré rasiki sagumanti winu..."

Quadratic Karaton Surakarta script in a style that suggests that it was probably written in the early nineteenth century. Inscribed on *dluwang gendhong* ("Ponorogo" bark paper). MS suffers considerable damage from insect infestation.

HN 26 **Reel 218/1**

Serat Arjuna Wiwaha = Serat Wiwaha Jarwa

Author: I.S.K.S. Pakubuwana III (1732–1788; r. 1749–1788) [and/or R.Ng. Yasadipura I, 1729–1803]
Composed: Surakarta, 1778
Inscribed: Surakarta, [early-mid 19th c.]
168 pp.; 31.4 x 19.7 cm.

Kekawin: Arjuna Wiwaha translation

Old Javanese literary text rendered in macapat meters and modern literary Javanese. 16 of 17 cantos. The poem relates the struggle of the Pandhawa Prince Arjuna (on behalf of the gods) against the demon-king Niwatakawaca. The kekawin was composed early 11th century by Empu Kanwa in the East Javanese kingdom of Kahuripan during the reign of Érlangga. For an edition, analysis, and Indonesian translation of the kekawin, see Kuntara Wiryamartana's *Arjunawiwaha*. See also Zoetmulder, *Kalangwan*: 234–49, for an extensive discussion and synopsis of the original kekawin.

The present modern Javanese version is normally attributed to I.S.K.S. Pakubuwana III (r. 1749–1788) (Poerbatjaraka, *Kapustakan Djawi:* 133–34). But see HN 27 where the composition is attributed to Yasadipura I, on commission of Pakubuwana III. Poem is dated 25 Jumadilawal Bé 1704 (21 June 1778); *sangkala*, "tasik [4] sonya [0] giri [7] juga [1]." For a philological discussion of this macapat version, see Kuntara Wiryamartana, *Arjunawiwaha:* 236–94. See also Poerbatjaraka, *Kapustakan Djawi:* 133–34. This version of the *Arjuna Wiwaha* has seen many editions; for opening lines and synopses of poem's cantos, see *Pratélan* I: 5–7.

Beginning of MS is missing; initial canto is in Asmarandana meter. First full canto, in Sinom, begins, "Mangkana Sang Batharéndra." The penultimate canto, in Sinom, opens, "Makana sampuning pejah, Sang Niwatakaca caji [sic]." Final canto in Mijil, begins, "Dutanira risang Surapati, Ménaka kang kinon."

Quadratic Karaton Surakarta script.
Watermarks: HK; DK & ZN; PROPATRIA
MS. leaves numbered 6–173.

HN 27 **Reel 218/2**

[Serat Klempakan]

Compiled: on commission of G.K.P. Hangabéhi III (=K.G.P.H. Prabuwijaya, d. 1902)
Compiled: Surakarta, 1873–1874
Inscribed: Surakarta, 1873–1874
i, 295 pp.; 33 x 21 cm.

Compilation

Anthology of eight texts, compiled on commission of G.K.P. Hangabéhi III, "Mayor Jéndral Setap in Nagari Surakarta-Hadiningrat." Hangabéhi was the eldest child of I.S.K.S. Pakubuwana IX (r. 1861–1893). He was promoted to the status of Kangjeng Gusti and given the name K.G.P.H. Prabuwijaya in 1886. Prabuwijaya died in 1902. The compilation/copy was inscribed in Surakarta over a period of about nine months (21 June 1873–7 April 1874). See below for notes on authorship, dating, and provenance of individual titles.

Karaton Surakarta Kadipatèn scripts.

Portions of the MS suffer from severe iron-gall ink bleed through, especially pp. 292–94.

Watermarks: VDL; PROPATRIA EENDRAGT MAAKT MAGT; CONCORDIA RESPARVAE CRESCUNT.

MS. leaves numbered 1–294: 2 pp. following p.# 102 not numbered, no p.# 287.

1. *Serat Wiwaha Jarwa = Serat Arjuna Wiwaha* (MS. pp. 1–153). A translation of the *Kekawin Arjuna Wiwaha* into modern literary Javanese. Macapat verse: 17 cantos. According to the colophon of the present manuscript witness, this poetic translation was composed by R.Ng. Yasadipura I (1729–1803) on commission of I.S.K.S. Pakubuwana III in 1778. This version of the *Arjuna Wiwaha* has seen many editions. For opening lines and synopses of poem's cantos, see *Pratélan* I: 5–7. For a philological discussion

of this macapat version, see Kuntara Wiryamartana, *Arjunawiwaha:* 236–94.

Poem opens in Asmarandana, "Sanggya gung subrongta kingkin, Gusti Kangjeng Pangéran , Ngabéhi Surakartané." The second canto, in Sinom, begins, "Mangkana sang batharéndra." The final canto, in Dhangdhanggula, opens, "Wusnya sasotya retna déwati."

The kekawin and its translations relate the struggle of the Pandhawa Prince Arjuna (on behalf of the gods) against the demon-king Niwatakawaca. The original kekawin was composed early 11th century by Empu Kanwa in the East Javanese kingdom of Kahuripan during the reign of Érlangga. For an edition, analysis, and Indonesian translation of the kekawin, see Kuntara Wiryamartana's *Arjunawiwaha.* See also Zoetmulder, *Kalangwan*: 234–49, for an extensive discussion and synopsis of the original kekawin.

The present modern Javanese version is normally attributed to I.S.K.S. Pakubuwana III (Poerbatjaraka, *Kapustakan Djawi:* 133–34), but the introductory verses of this manuscript witness state that it was R.Ng. Yasadipura I who composed the poetic translation on the sunan's commission. The poem is dated 25 Jumadilawal Bé 1704 (21 June 1778); *sangkala,* "tasik [4] sonya [0] giri [7] juga [1]."

Inscription of the present MS, on commission of G.K.P. Hangabéhi III, was begun on 16 Rejeb Jimakir 1802 (8 September 1873).

2. *Serat Bimasuci Sekar Ageng.* Author unknown (MS. pp. 154–95). Kawi Miring version of the *Bimasuci*: a rendering in modern Javanese and sekar ageng meters of the well-known Bimasuci/ Déwaruci tale. The text narrates the Pandhawa prince Werkudara's quest for the Water of Life through his meeting with the miniature god, Déwaruci. This version is likely an early nineteenth-century pseudo-archaic rendering of Yasadipura I's 1794 macapat version of the poem, possibly by his son R.Ng. Yasadipura II (1756–1844). The present sekar ageng version opens (lampah 25): "Purwaning gupita, duk Sang Wrekudara, puruhita sang resi, dhanyang Durna kinon." Second canto, in Sardhula wikridita, begins, "Samya prapta wau ing ngandeling wèsthi." Final canto (lampah 11) opens, "Tan kawarnèng ngenu lampah Sang Séna."

3. *Serat Déwaruci.* Author unknown (MS. pp. 196–234). *Suluk* literature: Sufi song in macapat verse. The suluk relates Werkudara's quest for the Water of Life up through his meeting with Déwaruci. This version appears to form an amplification of Yasadipura's 1794 rendition. Poem opens in Dhangdhanggula, "Arya Séna duk puruhita ring, Dhanyang Druna kinèn ngulatana." The second canto, in Pangkur, begins, "Praktamu nedya sikara." The penultimate canto, in Kinanthi, opens, "Tan kena pisah iku." The final canto, in Sinom, begins, "Ujar wruh watakanira, sirna nirmalaning galih."

4. *Serat Nitisurti = Serat Surtikanthi.* Composed by Pangéran Karang Gayam (MS. pp. 235–58). Piwulang literature: didactic moralistic poem including lessons on statecraft. Kawi language in Dhangdhanggula meter. Poem opens, "Sarasa sinileming jaladri, bahni mahastra condra sengkala." Authorship of the poem is attributed to Pujongga Pajang Pangéran Karang-Gayam. Nineteenth-century Javanese texts date the poem 1513 Çaka (CE 1591); *sangkala,* "bahni [3] maha [1] [a]stra [5] condra [1]." Poerbatjaraka, however, reads the *sangkala* differently, "jaladri [4] bahni [3] manastra [5] condra [1]," and hence dates the composition Çaka 1534 (CE 1612); see *Kapustakan Djawi*: 102–05.

5. *Serat Pepali Ki Ageng Séla.* Attributed to Ki Ageng Séla (MS. pp. 258–62). Piwulang literature: the prohibitions

that Ki Ageng Séla addressed to his descendants, who included the Mataram dynasts. Dhangdhanggula meter. Poem opens, "Angluluri sabda rum amanis, sangking Kangjeng Kyahi Geng Seséla."

6. *Warganing Sastra ingkang Piningit: Kang Ginedhongan déning para Pujongga.* Author unknown (MS. p. 264). Writing/alphabets. Notes concerning secret scripts.

7. *Serat Paramasastra: Aksara Sandi.* Author unknown (MS. pp. 264–92). Writing/alphabets. Prose treatise on Javanese writing and phonetics, with metaphysical speculations. Notes concerning secret scripts. Copy was completed on 19 Sapar Alip 1803 (7 April 1874).

8. [*Cathetan tumrap ing Aksara*]. Author unknown (MS. pp. 292–94). Writing/alphabets. Metaphysical speculations on the letters of the Javanese alphabet. Prose. Text is dated 30 Sura Jimawal 1797 (23 May 1868).

   The final portion of the MS (pp. 264–94) appears to be a later addition to the volume. These pages suffer from severe iron-gall ink bleed through, rendering the last three titles largely illegible.

HN 28 (no longer extant) **Reel 218/3**

[Serat Klempakan: Parimbet Pawukon tuwin Serat Mumulé]

Compiled: for G.B.R.M. Rahmad (= K.P.H. Hadikusuma, 1854–1902)
Compiled: Surakarta, 1864
Inscribed: Surakarta, 1864
112 pp.: illustrations; 31.3 x 19.3 cm.

Compilation: Pawukon almanac

Compilation of two texts: an illustrated almanac of the *pawukon* year (amplified with notes on Javanese time reckoning) and a text on offerings in the Karaton Surakarta at the time of I.S.K.S. Pakubuwana IX. The MS was inscribed in 1864 for G.B.R.M. Rahmad, the then ten-year-old son of Pakubuwana IX (r. 1861–1893) by a secondary wife (*garwa pangrembé)* R. Déwi Adiningrum. Gusti Rahmad was elevated to Pangéran with the name K.P.H. Hadikusuma in 1867; he died in 1902. See below for notes on the individual titles.

Quadratic Karaton Surakarta script.

MS is provided illustrations in the wayang style with rich illumination in color and gold leaf. Portions of the MS are water-damaged.

Watermarks: AR; CONCORDIA RESPARVAE CRESCUNT.

This MS was no longer extant in the Hardjonagaran collection in 2010.

1. *Parimbet Pawukon* (MS. pp. 1–100). The first sixty pages of the MS comprise an illuminated almanac of the Javanese *wuku* year, with color and gold leaf illustrations in wayang style. Following the almanac are calendrical time-reckoning charts and notes on calendrical divination as described below:

   a. [*Pananggalan: Kurup Kamsiyah*] (MS. pp. 61–68). Calendrical charts (Thursday calendar, which was in use up to AJ 1748/CE 1820), for each of the eight years of a Javanese *windu*: Alip through Jimakir.

   b. [*Pananggalan: Kurup Arbongiyah*] (MS. pp. 71–78). Calendrical charts (Wednesday calendar, which was instituted in AJ 1748/CE 1820) for each of the eight years comprising a Javanese *windu*: Alip through Jimakir.

   c. *Sengkan Turunan* (MS. pp. 79–83). Calendrical divination and lore. Story of the origin of rice cultivation and the origin of *sengkan-turunan* in Javanese calendrical divination: tale of the birth of Kala and of the children of Puthut Jantaka (from the *Sri Makukuhan* tale of the *Manikmaya*). Prose.

   d. [*Cathetan Pawukon*] (MS. pp. 83–100). Miscellaneous notes concerning Javanese calendrical divination.

2. *Serat Mumulé Wilujengan-Dalem* (MS.

pp. 101–112). Prose notes listing ingredients for offerings (*sajèn*) in the Karaton Surakarta at the time of the then-reigning king, father of the boy for whom the manuscript was produced. The notes detail offerings for specified Islamic saints and specified ancestors of Pakubuwana IX (through his father, I.S.K.S. Pakubuwana VI), as well as for the king's spirit brother (*rayi-dalem*), Sunan Lawu (according to Karaton Surakarta traditions, Pakubuwana IX was born a twin together with the invisible spirit king of Mt. Lawu).

HN 29 **Reel 218/4**

Kitab Samsul Mu'arip ing Kusumadiningratan

Compiled at: Kusumadiningratan [by B.R. Ayu Kusumadiningrat, (d. 1860)]
Compiled: Surakarta, 1848/49
Inscribed: Surakarta, 1848/49
iii, 108, ii, 48 pp.; 20 x 16.5 cm.

Primbon

Primbon: compilation of notes and texts concerning charms (*jimat*), incantations, prayers (*donga*), calendrical divination, etc. The portions of the text concerning *jimat* and *donga* include instructions for their use, with especial note of when best to deploy them, indicating the specific powers associated with different specific moments of time (*sangat*) through the day and night. At the opening of the volume is a caution concerning its use: it is to be read and utilized only by the pious and the erudite (*ahli*). The text is composed in Javanese, and written in Javanese and Arabic (Pégon) scripts (MS I and MS II respectively). The Javanese script is a Karaton Surakarta Kadipatèn one.

MS was inscribed in Wawu 1777 (CE 1848/49) at Kusumadiningratan. B.R. Ayu Kusumadiningrat was a daughter of I.S.K.S. Pakubuwana IV; she died in 1860. A faint note on MS. I: i, states that present manuscript was inherited from her by her great-grandson R.M. Sumanta.

Watermark: PROPATRIA.

MS. leaves numbered as follows: MS. I, double-page numbered, 1–54; MS. II, single-page numbered, 1–48 (bound in volume front to back).

HN 30 **Reel 218/5**

Serat Pasindhèn Badhaya

Compiled by: Anonymous
Compiled: Surakarta, 1892/93
Inscribed: Surakarta, 1892/93
205 pp.; 20.5 x 17 cm.

Javanese vocal music & dance: Badhaya & srimpi

Compilation of vocal lyrics for 29 *badhaya* and *srimpi* compositions. MS is dated AJ 1822 (CE 1892/93); *sangkala,* "asta [2] nembah [2] ngèsthi [8] gusti [1]." Many of the pieces were composed by I.S.K.S. Pakubuwana VIII (r. 1858–1861) and I.S.K.S. Pakubuwana IX (r. 1861–1893). See notes below for authorship and dating of the individual pieces.

MS is from the legacy of G.P.H. Suryobrongta (putra-dalem I.S.K.S. Pakubuwana X).

Karaton Surakarta Kadipatèn script characteristic of the early years of the reign of Pakubuwana X (r. 1893–1939).

MS. pp. numbered 1–206; pp. 17–18 missing, p.# 206 x 2.

1. *Srimpi Lobong* (MS. pp. 1–10). Composed by "Narpaputra" (probably Pakubuwana VIII) in AJ 1774 (CE 1846); *sangkala:* "suci [4] sabda [7] swarèng [7] rat [1]."
2. *Srimpi Lagu Dhempel* (MS. pp. 10–23). Composed in AJ 1774 (CE 1846); *sangkala,* "catur [4] swara [7] gora [7] ngrat [1]."
3. *Badhaya Kaduk Manis* (MS. pp. 23–35).
4. *Srimpi Glondhong Pring* (MS. pp. 35–42). Composed by I.S.K.S. Pakubuwana VIII in AJ 1787 (CE 1858/59); *sangkala,* "swara [7] murti [8] sindhèn [7] janma [1]."
5. *Badhaya Gandrung Manis* (MS. pp. 42–52).

Composed by I.S.K.S. Pakubuwana VIII. See also below # 20.

6. *Srimpi Anglir Mendhung* (MS. pp. 52–57). Originally a *pusaka badhaya* of the Mangkunagaran princely house, the *badhaya* was presented to the Karaton Surakarta by K.P.A.A. Mangkunagara III (r. 1835–1853). In the late twentieth century, *Anglir Mendhung* performance was revived at the Mangkunagaran.

7. *Badhaya Sukahutama* (MS. pp. 57–63). Composed in AJ 1787 (CE 1858/59); *sangkala*, "wiku [7] wolu [8] amuji [7] sang nata [1]." See also below, # 22.

8. *Badhaya Pangkur* (MS. pp. 63–76). Composed in AJ 1787 (CE 1858/59). See also below # 23.

9. *Badhaya Ela-Ela* (MS. pp. 76–82). Composed in AJ 1774 (CE 1846); *sangkala*, "catur [4] kuda [7] wiku [7] raja [1]."

10. *Srimpi Gambirsawit* (MS. pp. 82–89). Composed in AJ 1771 (CE 1843/44); *sangkala*, "janma [1] kuda [7] maharsi [7] naréndra putra [1]."

11. *Srimpi Merak Simpir* (MS. pp. 89–102).

12. *Badhaya Sumedhang* (MS. pp. 102–09). Composed ca. 1858–1861, by the Karaton Surakarta crown prince K.G.A.A. Amangkunagara IV who would subsequently reign as I.S.K.S. Pakubuwana IX.

13. [*Sesindhèn*] *Kinanthi kanggé Gendhing Calunthang Sléndro Pathet Sanga* = *Srimpi Gondakusuma* (MS. pp. 109–17). Composed by Pakubuwana IX on 5 Sapar Jé 1806 (19 February 1877); *sangkala*, "ngrasa [6] purna [0] pangèsthining [8] atmaja [1]."

14. [*Sesindhèn*] *Kinanthi* (MS. pp. 117–20). Lyric erotic vocal text dated 22 Rabingulakir Bé 1808 (15 April 1879); *sangkala*, "raga [8] sirna [0] pandhita [7] ji [1]."

15. *Badhaya Lara Asmara* (MS. pp. 120–25). Composed for (or by) Pakubuwana IX, ca. CE 1883, to celebrate his 22nd jubilee, the song text opens, "Murwèng karsa Sri Naréndra kaping sanga."

16. *Badhaya Gendari* (MS. pp. 125–30). Likely composed for (or by) Pakubuwana IX, the song text begins, "Sedheng karsa Sri Nata manganggit taya, pathet barang angendari gendangira."

17. *Srimpi Bondhan Kinanthi* (MS. pp. 130–34). Composed by commission of Pakubuwana IX, the song text opens, "Mongka langening kaprabun, karsa dalem Sri Bupati."

18. *Badhaya Mangun Sih* (MS. pp. 134–42). Composed by "Narpatmaja."

19. *Badhaya Sukaharja* = *Badhaya Miyanggong* (MS. pp. 142–50).

20. *Badhaya Gandrung Manis* (MS. pp. 150–60). Composed by Pakubuwana VIII, ca. 1858–1861.

21. *Badhaya Èla-Èla* (MS. pp. 160–67)/ Composed by "Atmajéndra" (probably K.G.P.A.A. Amangkunagara IV, the future Pakubuwana IX) in AJ 1789 (CE 1860/61); *sangkala*, "sangastha [9/8] sapta [7] ji [1]."

22. *Badhaya Sukahutama* (MS. pp. 167–72). Composed by Pakubuwana VIII in AJ 1787 (CE 1858/59); *sangkala*, wiku [7] wolu [8] amuri [7] sang aji [1]." See also above # 7.

23. *Badhaya Pangkur* (MS. pp. 172–76). Composed in AJ 1787 (CE 1858/59). See also above # 8.

24. *Badhaya Èndhol-Èndhol* (MS. pp. 176–81). Composed in AJ 1788 (CE 1859/60) by the crown prince K.G.P.A.A. Amangkunagara IV who was to reign as Pakubuwana IX; *sangkala*, "èsthi [8] murti [8] sapta [7] nata [1]."

25. *Badhaya Mangunarja* (= *Badhaya Gambirsawit*) (MS. pp. 181–86). Composed by K.G.P.A.A. Amangkunagara IV (the future

Pakubuwana IX) and dated 4 Besar Éhé 1788 (23 June 1860); *sangkala,* "èsthi [8] murti [8] dwijawara [7] Sri Naréndra [1]."

26. *Badhaya Sumreg* (MS. pp. 186–90).

27. *Badhaya Gendhing Kombang Mara* (MS. pp. 190–94). Composed by "Pramèswari Surakarta" (the first G.K.R. Pakubuwana IX, d. 1887) and dated 20 Sura Jimawal 1805 (16 February 1876); *sangkala,* "tata [5] muluk [0] diwangganira [8] Sri Nata [1]."

28. *Badhaya Duradasih* (MS. pp. 194–202). Composed 30 Dulkangidah Jimakir 1810 (23 October 1881); *sangkala,* "kombuling [0] putri [1] mangèsthi [8] nata [1]."

29. *Badhaya Gandrung Winangun* (MS. pp. 203–06).

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Subject Index

A

Abiyasa, Resi and the crippled child, RP 196B, RP 366.37
Adangiyah, RP 80.1, RP 81, RP 213.9, RP 347B.2, RP 366.14
Adisara, Nyai Tumenggung, RP 108
Agung, Sultan, (r. Mataram, 1613–1646), RP 22, RP 103, HN 11.1, HN 22.2; *see also* Mataram, history of.
Aji-aji, *See* Jimat.
Ajidarma, Prabu (king of Malawapati), *See* Prabu Anglingdarma.
Ajipamasa, Prabu (king of Mamenang-Kadhiri) = Prabu Kusumawicitra (king of Witaradya-Pengging), RP 166, RP 171A, RP 198A, RP 198B.3, RP 198C; *see also* Wayang madya, pakem.
Ajisaka, Prabu (king of Medhangkamulan-Purwacarita), RP 9, RP 9B, RP 12.5, RP 174, RP 239, RP 248.3, RP 300, RP 366.9, HN 14; *see also* Wayang madya, pakem.
Alamat, *See* Signs, interpretation of.
Alexander the Great, *See* Iskandar.
Alphabets, RP 302, RP 368.11; letter mysticism, RP 102.4, RP 294B.5, RP 300, RP 301, RP 343, RP 346.3, RP 366.9–10, RP 366.14, RP 366.22–24, RP 366.53, RP 367.3, HN.7–8; secret alphabets, HN 27.6–7
Amangkurat, *See* Mangkurat.
Amir Hamza, *See* Ménak tales.
Amongraga, Sèh, *See Centhini.*
Amsterdam International Colonial Exhibition of 1883, RP 89
Anglingdarma, Prabu = Prabu Ajidarma (king of Malawapati), RP 12.4, RP 164–167, RP 184, RP 187, RP 197; *see also* Wayang madya, pakem.
Anglingdriya, Prabu (king of Pengging), RP 173, RP 188, HN 13, HN 14; *see also* Wayang madya, pakem.
Animism, RP 358
Anom Kudus, Ketib (jaman Pakubuwana II), RP 212
Antiquities, RP 93, HN 11
Architecture, RP 89.4, RP 225; *See also* Karaton Surakarta architecture.
Arjuna Wiwaha, RP 279, RP 280, RP 281, HN 25, HN 26, HN 27.1
Arjunapati (king of Sriwedari), RP 196C
Arjunasasrabau (king of Maésapati), RP 132.3, RP 281B, HN 18.4; *see also* Wayang purwa, pakem.
Arungbinang, R.T. (jaman Pakubuwana IV), RP 333
Ascetic practice, RP 105.1, RP 108.11, RP 110.6, RP 113, RP 325.4, RP 329. RP 333.19, RP 333.27, RP 366.33. *See also* Islam, tasawuf.
Aspiyah, Sayid, RP 52, RP 53
Astradarma, Prabu = Prabu Purusangkara (king of Yawastina), RP 164–165, RP 184–185; *see also* Wayang madya, pakem.
Astronomy, RP 234, RP 238
Atmakartika, R., RP 292
Atmamajana, R.M.Ng., RP 160A-1
Atmarujita, R.Ng. RP 94
Atmaseputra, R., RP 121
Atmasudira, R.L., RP 132
Atmawiraga IV, R., RP 294.15
Augury, *See* Signs, interpretation of.

B

Babad Itih, on, RP 189
Badhaya, *See* Gamelan, sindhen badayan.
Baghdad, history, RP 132.1, RP 356
Bali, religion of, RP 360.1
Balitar, Kangjeng Ratu Mas (d. 1732), *See* Ratu Mas Balitar, K.
Banjaransari, Prabu (king of Galuh), RP 9B, RP 11, RP 189–192, RP 368.3; *see also* Galuh, history of, Wayang wasana, pakem.

Banten, history of, RP 171–172
Banyak Bakung, Panembahan, HN 11.2
Bathararaja, Prabu (king of Banten), RP 171–173, 188; *see also* Wayang madya, pakem.
Bathik, RP 222.1, RP 223A–D, RP 327.18
Batulata (last king of Pengging), RP 189; *see also* Wayang wasana, pakem.
Biographical notes of Javanese nobles and courtiers, family archives, RP 58, RP 60, RP 61, RP 110.1, RP 198B.4–5, RP 235.4–5, RP 237.25, RP 237.27, RP 310, RP 353B.2
Birth registers, RP 31.2, RP 65, EP 219, RP 235.5, RP 237.1, RP 237.25, RP 237.27, RP 353B.2
Body, discourses on, RP 107.1, RP 237.4–5, RP 301, RP 309, RP 329, RP 332, RP 333, RP 343, RP 357.4, RP 366.7, RP 366.22–23, RP 366.25, RP 366.46–47, RP 367.1, RP 367.3, RP 367.8
Bonang, Sunan, RP 337; *see also* Wali sanga.
Bratayuda, RP 7A, RP 97, RP 132.3, RP 157, RP 158, RP 160C–160D, RP 276, RP 277, RP 366.2, HN 24; *see also* Wayang purwa, pakem.
Brawijaya, RP 12.1; *see also* Majapahit, history of.
British in Java, RP 47, RP 46–47A, RP 49, RP 50, RP 51, RP 121.7, RP 237.21, HN 20.2
Buddhism, RP 357.3, RP 366.39
Bukhari al-Johori. RP 94, RP 95, RP 96.2, RP 345.2

C

Cabolang, *See Centhini.*
Cakradiningrat, K.G.P.H. (d. 1882), RP 21B, RP 97, RP 198A, RP 203, RP 333, HN 19.1
Cakrakusuma, K.P., RP 31.3
Cakranagara, K.P.H., RP 45–47
Cakranagara, K.R.A. (*Patih* of the Karaton Surakarta, 1810–1812), RP 46, RP 46–47A, RP 50, RP 51
Cakrawinata, K.P.H., RP 213.9
Calendrical divination, *see Pawukon, Pétangan.*
Can Si, Babah, RP 134
Candra nata, RP 73, RP 215.3, RP 215.6, RP 367.5; *see also* Lambang.
Candra punggawa, RP 44.5, RP 82.5, RP 83, RP 215.3–4
Candra putra-sentana, RP 215.7–8
Cangkriman, RP 213.4, RP 242.4, RP 242.14, RP 251E.2(17), RP 294.4; *see also* Wangsalan.
Cempa, history of, RP 324, RP 325.1, RP 330.2
Cemporèt tale, RP 199A, RP 266, RP 366.35, HN 14
Centhini, RP 198B.2, RP 311, RP 312–314, RP 315A, RP 315B, RP 315C–320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323B, RP 324.1
Citrasumitra, Rongga, RP 366.47
Chinese historical romance, RP 134–139, RP 140–144
Christianity, RP 360.2
Chronograms (*condrasangkala*), RP 2, RP 213.5, RP 294.2, RP 294B.2–4, RP 366.8RP *See also* Sangkala histories.
Citrahoyi, Déwi, RP 196C
Citrasoma, Prabu (king of Witaradya-Pengging), RP 171A–171, RP 198C
Colonialism, Dutch and their relations to Javanese rulers, RP 119, RP 121B, RP 121C; *see also* Juridical literature, Kartasura, history of; Mataram, history of; Surakarta, history of; Treaties; Yogyakarta, history of.
Compilations, RP 4, RP, 20, RP 24, RP 31, RP 37, RP 44, RP 48B, RP 53, RP 70, RP 80, RP 81, RP 89, RP 96, RP 97, RP 98, RP 102, RP 105, RP 106B, RP 108, RP 110, RP 129, RP 132, RP 133, RP 196D, RP 198B, RP 213, RP 215, RP 217, RP 219, RP 222, RP 229, RP 235, RP 237, RP 248, RP 252B, RP 294, RP 325, RP 345, RP 346, RP 353B, RP 357, RP 366, RP 367, RP 368, HN 18, HN 19, HN 20, HN 27, HN 28
Condra, *See* Candra.
Condrasangkala, *See* chronograms.
Correspondence, RP 31.7–8, RP 48B, RP 70, RP 80.1. RP 89, RP 91, RP 110.5, RP 119, RP 125.3, RP 133.2, RP 213.9, RP 213.13, RP 305–308 *passim*, RP 332, RP 347B.2, RP 366.14, RP 368.7(2), RP 371, RP 382
Cosmetics, RP 224
Cosmogony and cosmology, RP 3, RP 4.1, RP 5, RP 6, RP 7, RP 105.1, RP 237.4, RP 240, RP 311, RP 328, RP 332, RP 333, RP 363, RP 366.22–23, RP 366.28, RP 366.46–47, RP 367.1, RP 367.8, HN 1, HN 2, HN 3, HN 16
Court administration, RP 74A, RP 74, RP 76,

RP 77, RP 81, RP 96.1, RP 121, RP 121B, RP 121C, RP 122, RP 125; RP 367.2
Court etiquette & protocol (behavior, dress, *hormat*), RP 74A, RP 75, RP 75B, RP 76, RP 77, RP 78, RP 79, RP 80, RP 81, RP 85, RP 86, RP 87, RP 88, RP 89, RP 106B, RP 366.14, RP 366.17, RP 366.48, HN 15.1: *see also* Songsong.
Court language, RP 76, RP 77, RP 80, RP 81, RP 366.48; *see also* Adangiyah.
Court ranks and titles, RP 74A, RP 74, RP 75, RP 75B, RP 76, RP 77, RP 78, RP 81, RP 366.18–21, RP 367.2
Court regulations, RP 74A, RP 75, RP 75B, RP 76. RP 77, RP 79, RP 81, RP 85, RP 86, RP 87, RP 88, RP 121.7, RP 125, RP 126–127, RP 366.14, HN 15.1
Court service, *See* Piwulang: Court service.
Courtiers, characters of, *See* Candra punggawa.
Courtiers, *See* Court ranks & titlels; Court regulations; Karaton Surakarta, Abdidalem etc.; Kings & courtiers.
Cultural committees in Surakarta, RP 70.3(3), RP 78.3, RP 89, RP 368.10–13, RP 369
Customs and manners, RP 106B.1, RP 368.5

D

Daendels, Herman Willem (Governor General of the Netherlands East Indies, 1808–1811), RP 31.4, RP 51, RP 237.24, RP 237.27
Dakon, RP 294.15
Dance, RP 107.3, RP 368.4 (3–4), RP 382, RP 385, RP 392, HN 30
Danèswara Prabu (king of Galuh), RP 174. *See also* Sri Mahapunggung.
Danuningrat, K.R.A. (Patih of Surakarta, 1804–1810), RP 46, RP 46–47A, RP 50, RP 121.11
Danuwinata, R.M.H., RP 12
Dasanama, RP 121.12, RP 294B, RP 366.6 –7, RP 370.7
Dayaresmi, B.R.A., RP 5
Death, discourses on, RP 44.6, RP 215.1, RP 327, RP 332, RP 333, RP 366.46
Demak mosque, RP 91, RP 368.1(3); *see also* Demak, history of.
Demak, history of, RP 3, RP 10A, RP 11, RP 13, RP 14, RP 17A, RP 17B, RP 20A, RP 333.26, RP 370.7, HN 3; *see also* Wali sanga.
Déwanjali, Prabu (king of Pengging), RP 80.5
Déwaruci, RP 196B, RP 212, RP 252B.2(6), RP 278, RP 329, RP 332.16, RP 333.14, RP 366.37, RP 366.41, HN 20.3, HN 27.2–3
Déwatacengkar, Prabu (King of Medhangkamulan), RP 9B, RP 174, HN 13
Dictionaries & word lists, Dutch, RP 121B.5, RP 121C.5
Dictionaries & word lists, Javanese, RP 289–291
Dictionaries & word lists, Kawi, RP 96.3, RP 252B.2(1), RP 252B.2(11–12), RP 288, RP 370.3; *see also* Dasanama
Dipanagara War, history of, RP 1.3, RP 2, RP 48, HN 9; *see also* Surakarta, history of; Yogyakarta, history of.
Divination, *See* Pawukon, Pétangan, Signs.
Donga, *See* Prayer and zikir texts.
Dutadilaga, R.Ng., *See* R.M.Ng. Dutadipraja
Dutadipraja, R.M.Ng., RP 7A, RP 9B, RP 20A, RP 45A, RP 121B, RP 121C, RP 196D, RP 198B, RP 199A, RP 209B, RP 250B, RP 250C, RP 250D, RP 250E, RP 251C, RP 251D, RP 251E, RP 258B, RP 263B, 274B–C, RP 281B, RP 315A, RP 315B, RP 320B, RP 347B, RP 353B, RP 354B, RP 367
Drunkenness, RP 121.12, RP 242.12
Dynastic history: Javanese kings, RP 63, RP 64, RP 73, RP 96.1, RP 105.3, RP 119, RP 213.3, RP 217.2, RP 368.1

E

Education, *See* Islam, education; Piwulang.
Empu keris, *See* Keris.
Encyclopedia, RP 305–308; *See also Centhini*; and *Pustaka Raja*.
Erotics, RP 113, RP 366.44; *see also Centhini.*
Eschatology, *See* Islam, eschatology.
Ethics, *See* Piwulang.
Etiquette, RP 106B.1, RP 366.48; *see also* Court etiquette (behavior, dress, *hormat*) and Piwulang.
Exorcism, RP 343; *see also* Wayang, ruwatan.

F

Fatimah (Prophet Muhammad's daughter), RP 107.4, RP 344.3
Fikh, *See* Islam, fiqh.
Flammarion, Camille, RP 363

G

Galuh, history of, RP 9B, RP 10, RP 11, RP 174–175, RP 190–192, RP 368.3, HN 3, HN 13
Gamelan, bawa sekar ageng, RP 389, RP 390
Gamelan, gendhing wayang, RP 129.3
Gamelan, instruments, RP 90, RP 250, RP 252B
Gamelan, kawruh, RP 103, HN 22.2
Gamelan, musicians, RP 90, RP 250
Gamelan, notation, RP 371, RP 372, RP 373, RP 374, RP 375, RP 376, RP 377, RP 378, RP 379, RP 380, RP 381, RP 382, RP 383, RP 384
Gamelan, santiswarèn, RP 386, RP 387, RP 388, RP 389, RP 390
Gamelan, sindhen badhayan, RP 385, HN 30
Gamelan, vocal music, *See* Gamelan, bawa sekar ageng; Gamelan, Santiswarèn; Gamelan, sindhen badhayan.
Gendrayana, Prabu (king of Ngastina), RP 162–163, RP 169–170, RP 180–181
Genealogies of Islamic saints and prophets, RP 65B, RP 66, RP 71.1. RP 107.5, RP 237.5, RP 370.2
Genealogies of Javanese kings, RP 1.2, RP 62, RP 63, RP 64, RP 65, RP 65B, RP 67, RP 68, RP 69, RP 70.2, RP 71, RP 105.3, RP 219.2, RP 237.23, RP 252B.2(9), RP 366.49, RP 366.65, RP 368.6, RP 370.7(c), HN 1, HN 2
Genealogies of Javanese literati, RP 65B.1
Genealogies of Javanese patih, RP 67.2, RP 71.3, RP 72
Genealogies of Jenggala & Majapahit, RP 65B.2, RP 251E.3, RP 252B
Genealogies of Madurese nobility, RP 65, RP 370.2
Genealogy of Ratu Pembayun, RP 58
Geography, RP 362, RP 365
Giyanti War, history of, RP 20.1, RP 24.2, RP 32, RP 33, RP 34, RP 35, RP 36, RP 37, RP 38, RP 39, RP 40, RP 43, RP 44.1, HN 6, HN 7
Go Cam Bi, Babah, RP 261
Go Tik Swan, *See* Hardjonagoro.
Grammar, Javanese, RP 292, RP 293, RP 366.12–13
Gresik, history of, RP 16

H

Hadikusuma, K.P.H. (1854–1902), HN 28
Hadiwijaya, B.K.P.H. (1888–ca. 1977), RP 61, RP 102, RP 294B.3, RP 368.9
Hadiwijaya, Sultan of Pajang, *See* Pajang, history of.
Handayaningrat, Prabu (king of Pajang-Pengging), RP 176; *see also* Wayang madya, pakem.
Hangabéhi, G.K.P., *See* K.G.P.H. Prabuwijaya.
Hardjonagoro, K.R.T. (Panembahan) (1931–2008), RP 251, RP 318C
Harjadipraja, R.M.Ng., RP 53.2
Harjonagoro, K.R.T., *See* Hardjonagoro.
Harya-atmaja, B.G.R. Ayu, RP 7, RP 36, HN 21
Harun al-Rashid, history of, RP 132.1
Hawicarita, Ki, RP 252B
Hinduism, RP 357.1–2, RP 359, RP 360.1
History, *See* Galuh, history of; Kartasura, history of; Mataram, history of; etc.
Hippology, RP 81, RP 226, RP 227, RP 228, RP 229.1, RP 230
Hormat regulations, *See* Court etiquette; Court ranks and titles; and Court regulations.
Hygience, RP 114, RP 364

I

Ibrahim Ibnu Ad-ham, RP 345.1, RP 346.1, RP 347, RP 347B
Imagiri, RP 91
Invocatory and incantational texts, RP 237.16, RP 237.20
Invulnerability practices, RP 237.18, RP 333.29
Iskandar, Sultan (Alexander the Great), RP 350
Islam, education, RP 102.5–7, RP 237.19, RP 332.6. RP 332.10, RP 333.3, RP 333.6, RP 333.15, RP 333.28. *See also* Piwulang.
Islam, eschatology, RP 328, RP 343, RP 357.5, HN 19.1
Islam, ethics, *See* Piwulang.
Islam, fikh, RP 118, RP 121.9; RP 121B.18, RP 328, RP 351, RP 366.32, HN 15.2
Islam, history, RP 132.1–2, RP 133.1, RP 330.2, RP 345, RP 346, RP 347, RP 347B, RP 356; *see also* Islam, sacred history; Islamization of Java
Islam, knowledge concerning, RP 102.5–6, RP 361B, RP 366.33
Islam, ritual obligations (*ibadah*), RP 104, RP 107, RP 328, RP 333.24, RP 333.25, RP

333.27, RP 344.3, RP 366.31, RP 366.36, RP 366.54, HN 19.1
Islam, sacred history, RP 3, RP 4.1–2, RP 5, RP 6, RP 8, RP 66, RP 102.3, RP 237.15, RP 328, RP 344.1, RP 348, RP 349, RP 350, RP 354, RP 354B, HN 16, HN 17; *See also* Genealogies of Islamic saints & prophets; Menak tales.
Islam, scripture, *See* Kur'an.
Islam, tasawuf, RP 108.3–4, RP 113, RP 213.4, RP 213.7–8, RP 230, RP 237 *passim*, RP 325.4, RP 328, RP 337, RP 348, RP 357.4–5, RP 366.42, RP 366.46
Islam, tasawuf: suluk, RP 4.3, RP 52, RP 53.1, RP 70.1. RP 102.7, RP 237.28; RP 324, RP 325.1, RP 325.3, RP 326, RP 327, RP 329, RP 330, RP 331, RP 332, RP 333, RP 335, RP 336, RP 348, RP 366.45, RP 366.51–53, RP 366.55–64, HN 20.1–4, HN 20.7; *see also Centhini.*
Islam, tasawuf: wirid, RP 107, RP 215.1, RP 333.29, RP 334
Islam, theology, RP 94, RP 104, RP 107, RP 212, RP 237.2 & 5, RP 328, RP 333, RP 334, RP 348, RP 366.52, HN 19.1; *see also* Islam, tasawuf.
Islamization of Java, RP 3, RP 10, RP 10B, RP 11, RP 12.1, RP 12.5, RP 14, RP 16, RP 17A, RP 17B, RP 195, RP 237.22, RP 330.2, RP 333.26, RP 337; *see also* Wali sanga.

J

Jagasudira, R.Ng., RP 226, RP 248
Jaka Kandhaya, *See* Mahapunggung II, Prabu.
Jaka Pangasih, RP 211
Jaksanagara, R.T., RP 289-291
Jalasutra, Kyai, HN 11.1
Jamsari, Kyai, RP 52, RP 53
Jamu, RP 236; *see also* Hippology.
Jatiswara, R. (Prince of Cempa), RP 324.1–2, RP 325.1
Jayaamijaya, Prabu (king of Daha-Kadhiri), RP 187; *see also* Wayang madya, pakem.
Jayaamiséna, Prabu (king of Mamenang-Kadhiri = Daha), RP 166, RP 18; *see also* Wayang madya, pakem.
Jayabaya prophecies, RP 213.2, RP 214, RP 237.8, RP 366.34. RP 367.8, RP 370.5, HN 12.
Jayabaya, Prabu (king of Mamenang-Kadhiri), RP 74.2, RP 164–165, RP 170, RP 182–187, RP 276, RP 367.5, HN 12, HN 24; *see also* Jayabaya prophecies, and Wayang madya, pakem.
Jayadarsana, R.Ng., RP 76
Jayalengkara, Prabu (king of Purwacarita), RP 178, RP 199A, RP 199B; *see also* Wayang madya, pakem.
Jayanagara, K.R.A. (Papatih Karaton Surakarta, 1916–1939), RP 72
Jayaningrat, R.M.H., RP 121B
Jayapranata, R.T. (Mangkunagaran patih), RP 215.4
Jayaraharja, M.Ng., RP 366.3
Jayareja, Ng., HN 5
Jayasarosa, R.T. (Mangkunagaran patih), RP 215.4
Jenggala, history of, RP 10, RP 179, RP 193, RP 194, HN 14; *see also* Panji Ina Kertapati, *Pustaka Raja Puwara*, and Wayang gedhog, pakem.
Jimat and aji-aji, RP 236, RP 237.3, RP 237.11, RP 239, RP 265, HN 29
Judaism, RP 344.1, RP 361
Juridical literature, RP 115, RP 116, RP 117, RP 118, RP 121, RP 121B, RP 122, RP 123, RP 124, RP 125, RP 126–127, RP 237.6–7, HN 15

K

Kalasurya, *See* Prabu Jayalengkara.
Kalijaga, Sunan, RP 237.5, RP 329, RP 332.16, RP 333.14, RP 333.26, RP 366.51; *see also* Wali sanga.
Kandhiawan, *See* Prabu Jayalengkara.
Karaton Surakarta genealogy, *See* Genealogies of central Javanese kings.
Karaton Surakarta, abdi-dalem, RP 77, RP 78, RP 79, RP 81, RP 90, RP 251B; *see also* Court administration; Court ranks & titles; Kings & courtiers; Land registers.
Karaton Surakarta, administration, *See* Court, administration.
Karaton Surakarta, architecture (buildings), RP 81, RP 91, RP 92
Karaton Surakarta, arts, RP 90, *see also* Dance; Gamelan; Keris; etc.
Karaton Surakarta, ceremony, RP 80, RP 82, RP 83, RP 84, RP 368.6, RP 368.8, HN 28.2
Karaton Surakarta, court life, RP 108
Karaton Surakarta, etiquette (behavior,

dress, *hormat*), *See* Court, etiquette; Songsong.
Karaton Surakarta, finance, RP 81, RP 129.1, RP 219.2(3), RP 237.9, RP 237.26, RP 368.11
Karaton Surakarta, history of, *See* Surakarta, history of.
Karaton Surakarta, land administration, RP 31.3, RP 74A, RP 74, RP 81, RP 121.11, RP 219.2(3), RP 368.7(2)
Karaton Surakarta, lore, RP 71.5, RP 81
Karaton Surakarta, offerings, RP 83, RP 84, RP 368.6, HN 28.2
Karaton Surakarta, patih, RP 60, RP 67.2, RP 71.3, RP 72, RP 80, RP 121.11, RP 213.11, RP 215.4, RP 237.14, RP 366.5, HN 15.1
Karaton Surakarta, ranks & titles, *See* Court ranks & titles.
Karaton Surakarta, regulations. *See* Court regulations, Court etiquette, *Songsong*.
Kartareja, R., RP 366.46
Kartasangaja, RP 315B
Kartasura, history of, RP 18–19, RP 24.1,RP 25, RP 26–29, RP 30, RP 31.1, RP 32, RP 33, RP 128, RP 212, HN 5; *see also* Pacinan (Kartasura) history.
Kartasura, land administration, RP 128
Karyarujita, R.Ng. (1867–196?) (=R.M.T. Ronggawarsita), RP 108
Kasebtam, Pak, HN 4
Kawi miring literature, RP 96.2, RP 97.3, RP 274, RP 278, HN 23, HN 27.2
Kejawèn, RP 105.1, RP 196B, RP 242, RP 357.4, RP 366.26, RP 366.37, RP 366.46, RP 366.47, RP 367.3, RP 367.4, RP 367.8; HN 19; *see also* Islam, tasawuf; *Sastraharjèndra*.
Kekawin literature, RP 97.1–2, RP 272, RP 273, RP 276, RP 282, HN 24, HN 25; translations of, RP 97, RP 99, RP 105.1, RP 252B.2(4), RP 274B, RP 278, 283, RP 284, RP 294B.2, RP 294B.4, RP 353B.2, RP 366.3–5, RP 366.8, RP 366.47, RP 368.4(5)
Keris, RP 81, RP 217.1– 3, RP 218, RP 219.1, RP 220, RP 221, RP 222.3–5, RP 235.2, RP 366.50. RP 368.10(6), HN 23.2, HN 26, HN 27.1
Kings and courtiers, lists of, RP 81, RP 96.1; *see also* Dynastic history; Genealogies of Javanese kings.
Kings, characters of, *See* Lambang negara & ratu, and Candra nata.
Kingship, *See* Piwulang: Statecraft and kingship .
Kunjarakarna, RP 283; *see also* Wayang purwa, pakem.
Kur'an, RP 339, RP 340–342
Kurawa princes, *See* Pandhawa and Kurawa princes.
Kusumabrata, RP 227
Kusumadilaga, K.P.H., RP 52, RP 229.2, RP 250B
Kusumadiningrat, B.R.Ayu (d. 1860, putri-dalem Pakubuwana IV), HN 29
Kusumadiningrat, K.P.H., (putra-dalem Pakubuwana IX), RP 392
Kusumaningrat, B.R.M.Ng. (=Kusumaningrat, R.M.H.?), RP 366–40
Kusumaningrat, R.M.H., RP 386, RP 387, RP 388, RP 389
Kusumawicitra, Prabu (king of Witaradya-Pengging), *See* Prabu Ajipamasa.
Kusumayuda, K.G.P.A.A. (d. 1840), RP 48, RP 56, RP 57

L

Laksmitawahni, R. Ajeng, wedding of, RP 129.2
Lambang negara & ratu, RP 73, RP 213.3, RP 214.2, RP 215.2–3, RP 237.8, RP 366.34, RP 367.5, RP 370.5
Land registers, RP 31.3, RP 128
Langenharja, RP 108
Language studies, RP 76, RP 102.4, RP 121.12, RP 294, RP 295, RP 296, RP 297, RP 298, RP 299, RP 300, RP 366.30, RP 366.48; *See also* Alphabets; Dictionaries; Grammars; Orthography; and Court language.
Lembu Amijaya (king of Kadhiri), RP 179, RP 193–194; *see also* Wayang gedhog.
Lembu Amiluhur (king of Jenggala), RP 179, RP 193–194; *see also* Wayang gedhog.
Lembu Amisani (king of Singasari), RP 179, RP 193–194; *see also* Wayang gedhog.
Lembu Amiséna (king of Ngurawan), RP 179, RP 193–194; *see also* Wayang gedhog.
Literary studies, including advice concerning the study of literature and notes on the authorship of Javanese literary works, RP 12.2, RP 103, RP 104, RP 110.9, RP 121.12, RP 132.3, RP 252B.2(7–8), RP 294, RP 304, RP 309,

HN 22.2; *see also* Prosody.
Literature, history of, RP 252B.(8), RP 294.13–14, RP 303
Lyric poetry, RP 108.6, RP 213.13, RP 347B.2, RP 385, HN 30

M

Maduretna, K. Ratu (d. 1882, Pramèswari-dalem Pakubuwana VI), RP 20A
Maduretna, K. Ratu (Pramèswari-dalem Pakubuwana IX), RP 60, RP 108.7
Madya history (medieval), RP 9, RP 9B, RP 10, RP 10A, RP 248.3; *see also Pustaka Raja Puwara* history & Wayang madya.
Madyacarita, R.Ng., RP 250E, RP 251B, RP 251C, RP 251E
Maésa-tandreman (king of Pajajaran), *See* Prabu Banjaransari.
Mahapunggung I, Sri Prabu (king of Purwacarita), RP 9B, RP 174 *See also* Danèswara.
Mahapunggung II, Sri Prabu (king of Purwacarita), RP 175–178, RP 199A
Mahipat, white elephant, RP 368.2
Majapahit, historical romance, RP 271
Majapahit, history of, RP 3, RP 10, RP 10A, RP 11, RP 12.1, RP 12.5, RP 13, RP 14, RP 15, RP 16, RP 17A, RP 17B, RP 195, RP 248.4, RP 333.26, RP 337, HN 3
Maknawiyah, R. Ajeng, RP 333
Mangir, Ki Ageng, RP 21, HN 3
Mangkaradéwa, Prabu (king of Banten), RP 171, 188; *see also* Wayang madya, pakem.
Mangkubumi II, K.P.H. (d. 1863), RP 30
Mangkunagara I, K.G.P.A. (1725–1795; r. 1757–1795), RP 48B, RP 215.5
Mangkunagara II, K.G.P.A. (r. 1796–1835), RP 52, RP 53, RP 213.10
Mangkunagara IV, K.G.P.A.A. (1811–1881; r. 1853–1881), RP 196D.1, RP 198B.3, RP 199A, RP 199B, RP 201, RP 251, RP 251B
Mangkunagaran, history of, RP 48B, RP 213.10, RP 215.2, RP 215.4–7; *See also* Giyanti War, history of; Prayut history, Surakarta, history of; Yogyakarta, history of.
Mangkupraja, K.R.A. (*Patih* of the Karaton Surakarta 1796–1804), RP 237 *passim.*
Mangkurat II, I.S.K.S. (r. 1677–1703), RP 26, RP 229.1, RP 230; *see also* Kartasura, history of.
Mangkurat III, I.S.K.S. (r. 1703–1708), RP 27–28; *see also* Kartasura, history of.
Mangkurat IV, I.S.K.S. (r. 1719–1726), RP 28, RP 30; *see also* Kartasura, history of.
Mangundipura, B.R.M.Ng., RP 366.2
Mangundipura, R.Ng., wedding of, RP 213.12
Mangunjaya, R.Ng., wedding of, RP 213.12
Mangun-pangagnya ing Sumadipuran, RP 213
Mantras, RP 107, RP 237, RP 240, RP 241.2, RP 265, RP 333.17; *see also* Hippology.
Maps, RP 294.16, RP 362
Marriage and family, *See* Piwulang: Marriage and family.
Masonic lodge of Surakarta, RP 105.4
Mataram, historical romance, RP 210–211
Mataram, history of, RP 10A, RP 11, RP 12.2, RP 18, RP 20.3, RP 21, RP 21B, RP 22, RP 23, RP 24, HN 3, HN 5
Matdenur, Kaji, RP 355
Maxims and sayings, RP 97.1, RP 98.1, RP 294.10–11, RP 366.3, HN 23.2
Medicine and hygiene, RP 114, RP 121C.6, RP 236, RP 364, RP 366.46
Ménak tales (Ménak Amir Hamza), RP 20.2, RP 352, RP 352B, RP 353, RP 353B, RP 355, HN 21
Military service, *See* Piwulang: Military service & warfare.
Minhad, Kyai, RP 52, RP 43, RP 311
Mlayakusuman, RP 199A, RP 367
Muhammad, Prophet, RP 4, RP 5, RP 102.3, RP 196A, RP 344.1–3, RP 348.2, RP 354. *See also* Islam, sacred history.
Mundhingsari, Prabu (king of Pajajaran), RP 80.5, RP 368.3; *see also Pustaka Raja Wasana* history & Wayang wasana, pakem.
Mur Jangkung, HN 3
Mutamakin, Haji Amad (jaman Pakubuwana II), RP 212

N

Nahuys, H. G., Lt. Col. (Resident of Surakarta, 1827–1830), RP 213.10
Naming practices, RP 94, RP 102.4, RP 121.12, RP 300, RP 366.10
Napoleon Bonaparte, history of, RP 130, RP 131
Natadiraja Sepuh, B.R.Ayu, HN 16
Nataningrat, P.H. Mayor, RP 250

Nayawijaya, Kyai Ngabéhi, RP 117
Nes, J.F.W. van, RP 65, RP 75B, RP 77.2
Netherlands East Indies and VOC officials, lists of, RP 81, RP 96.1
Netherlands East Indies, laws, RP 121, RP 121B, RP 121C; *see also* Treaties.
Ngali Samsujèn, Molana, RP 213.2, RP 214.1, RP 367.8, RP 370.5
Nitik history, RP 12, RP 22, RP 81

O

Offerings, *See* Karaton Surakarta, offerings.
One Thousand and One Nights, RP 285, RP 286
Opium smuggling, RP 125.2
Orthography, RP 368.11
Overstraten, P.G. (Governor of Java's North Coast, 1791–1796), RP 213.9

P

Pacinan (Kartasura) history, RP 19, RP 29, RP 30, RP 31.1, RP 32, RP 33; *see also,* Kartasura, history of.
Padmasusastra, Ki (1843–1926), RP 310
Pajajaran, history of, RP 10, RP 11, RP 13, RP 14, RP 80.5, RP 189–190, RP 195, RP 248.4, RP 368.3, HN 3. *See also* Wayang wasana, pakem.
Pajang, history of, RP 10A, RP 11, RP 13, RP 20A, HN 3, HN 5
Pakepung history, RP 45; *see also* Surakarta history.
Pakualaman, history, RP 45A, RP 45–47, 46–47A; *see also* Yogyakarta, history of.
Pakubuwana I, I.S.K.S. (r. 1704–1719), RP 27–28, RP 30; *see also* Kartasura, history of and Mataram, history of.
Pakubuwana II, I.S.K.S. (1711–1749; r. 1726–1749), RP 28–29, RP 30, RP 31, RP 32, RP 212, RP 348–350; *See also* Kartasura, history of; Giyanti War, history of; Pacinan history; and Surakarta, history of.
Pakubuwana III, I.S.K.S. (1732–1788; r. 1749–1788), RP 28, RP 115, RP 116, RP 352, RP 352B, RP 353, RP 353B, HN 21, HN 26, HN 27.1; *see also* Giyanti War, history of; Prayut history; Surakarta, history of.
Pakubuwana IV, I.S.K.S. (1768–1820; r. 1788–1820), RP 28, RP 31, RP 32, RP 51, RP 52, RP 53.1, RP 68, RP 69, RP 81, RP 92, RP 108.1, RP 272, RP 276, RP 324.1, HN 20.2
Pakubuwana V, I.S.K.S. (1785–1823; r. 1820–1823), RP 6, RP 31.5, RP 96.2, RP 97.3, RP 105.1, RP 198B.2, RP 210, RP 273, RP 278, RP 311, RP 366.47
Pakubuwana VI, I.S.K.S. (r. 1823–1830), RP 54, RP 55, HN 10
Pakubuwana VII, I.S.K.S. (1796–1858; r. 1830–1858), RP 7, RP 7A, RP 42, RP 56, RP 57, RP 66, RP 68, RP 95, RP 97.2, RP 130, RP 132, RP 258-260, RP 275, RP 315A, HN 1, HN 2
Pakubuwana VIII, I.S.K.S. (1789–1861; r. 1858–1861), RP 107
Pakubuwana IX, I.S.K.S. (1830–1893; r. 1861–1893), RP 58, RP 59, RP 60, RP 108, RP 215.8, RP 224, RP 251B, HN 28.2
Pakubuwana X, I.S.K.S. (1866–1939; r. 1893–1939), RP 48, RP 77.5, RP 80, RP 98.1, RP 107, RP 108.1, RP 108.3, RP 112, RP 212, RP 368.1
Pakubuwana XI, I.S.K.S. (1886–1945; r. 1939–1945), RP 18-19
Pakubuwana XII, I.S.K.S. (r. 1945–2004), RP 70.2, RP 72.1
Pakubuwana, K. Ratu, *See* Ratu Pakubuwana.
Pandhawa-Kurawa princes, RP 146–159, RP 160A-1, RP 160B, RP 160C–160D, RP 196C, RP 196D.1, HN 20.3. *See also Arjuna Wiwaha*; Bratayuda; Déwaruci; Wayang purwa.
Panjang Mas, Ki, RP 12.7, RP 313
Panji Ina Kertapati (Prince of Jenggala), RP 179, RP 193–194, RP 200, RP 201, RP 202, RP 203, RP 204, RP 205, RP 206–209, RP 209B, RP 252B.2(13), HN 14; *See also* Wayang gedhog & *Pustaka Raja Puwara* history.
Panumping, Pramukané (=Bupati Panumping), RP 33
Parikesit, Prabu (king of Ngastina), RP 12.3, RP 159, RP 161, RP 168, RP 169, RP 196C, RP 196D.1. *See also* Wayang purwa.
Parthayajnya, RP 258, RP 258B, RP 259, RP 260, RP 282
Pass laws, RP 121.2
Patih, *See* Karaton Surakarta patih and *Candra punggawa.*
Pawukon, RP 94, RP 121.12, RP 213.6, RP 219.2, RP 232, RP 233, RP 234, RP 235, RP 237.12, RP 366.11, RP 367.6,

RP 370.4, HN 28.1, HN 29; *See also* Pétangan and Time Reckoning
Pembayun, G.K.R. (1825–1917), *See* Ratu Pembayun.
Pengging, history of, RP 1.3, RP 9, RP 12.4–7, RP 71.4, RP 80.5, RP 171A, RP 171–176, RP 188, RP 189, RP 193, RP 194, RP 195, RP 198A, RP 198B, RP 198C, HN 3, HN 13, HN 14
Pétangan, RP 232, RP 233, RP 235.1; *see also Pawukon*; Time reckoning
Photography, RP 133.2
Physiognomy, RP 113, RP 309, RP 366.44
Pilgrimages, RP 93, HN 11
Piwulang, RP 97.1, 98.1, RP 102.1–2, RP 103, RP 104, RP 105.1–2, RP 106B.2, RP 110.3–4, RP 113, RP 145, RP 213.11, RP 215.9, RP 216, RP 248.2, RP 325.2–4, RP 333.21–22, RP 333.27, RP 366.3–4, RP 366.29, RP 366.38, RP 366.44, RP 366.47, HN 19.4–6, HN 20.2, HN 20.4, HN 20.6, HN 22.2, HN 23, HN 27.4; *See also* Prohibitions.
Piwulang: Court service, RP 76, RP 94, RP 98.2–3, RP 102.6, RP 106, RP 106B.1–2, RP 106B.4, RP 108.4, RP 132.2, RP 145, RP 333.22, RP 333.27, RP 367. 4, HN 23.1
Piwulang: Marriage and family, RP 111, *see also* Piwulang: Women.
Piwulang: Military service & warfare, RP 99, RP 109
Piwulang: Statecraft and kingship, RP 44.4, RP 52.1, RP 53.1, RP 76, RP 94, RP 95, RP 96.2, RP 98.2–3, RP 99, RP 100, RP 101, RP 102, RP 108.1, RP 108.3, RP 112, RP 132.2, RP 198B.3, RP 215.9 , RP 333.21, RP 345, RP 346.1–2, RP 347, RP 347B, RP 348.6, RP 366.4, RP 367.4, HN 18.2–3, HN 23.1, HN 27.4
Piwulang: Women, RP 102.8–9, RP 106B.4, RP 108.2, RP 108.4, RP 108.7, RP 336, RP 344.3, RP 366.45
Piwulang: Youth, RP 110.2, RP 110.6
Poncandriya, Prabu (king of Pengging), RP 171–173, RP 188. *See also* Wayang madya, pakem.
Prabuwijaya, G.K.B.R.Ayu (putra-dalem Mangkunagara IV), RP 366.51, RP 366.64
Prabuwijaya, K.G.P.H. (d. 1902), HN 2, HN 27
Prambanan, history of, RP 9, HN 13, HN 14; *see also Pustaka Raja Puwara* history and Wayang madya, pakem.
Pranacitra, RP 210
Prawirabaya, R. Panji, RP 118
Prawiradiningrat, B.R.M.H., HN 21
Prawiranagaran, RP 278
Prawirawinata, R.M.H. Mayor, RP 2, RP 353B.2
Prayer and zikir texts, RP 31.6, RP 107, RP 237.3, RP 237. 5, RP 237.11, RP 237.16, RP 333.29, HN 29
Prayut, history, RP 37, RP 38, RP 39, RP 40, RP 41, RP 42, RP 43, RP 44.1, HN 8
Primbon, RP 219.2, RP 236, RP 237, HN 29; *see also* Pawukon.
Pringgasaputra, B.R.M. Panji, RP 96
Prognostication, *See* Pawukon, Pétangan, and Signs.
Prohibitions, RP 12.2, RP 102.1, RP 325.2, RP 370.1, HN 20.5; *see also* Court etiquette; and Court regulations.
Prophecy, RP 1.1, RP 110.7–8, RP 213.1–3, RP 214.1–2, RP 215.2–3, RP 215.6, RP 237.8, RP 366.34–35, RP 367.8, RP 370.5, HN 12, HN 19.1
Prosody, Sekar Kawi, Tengahan, & Macapat, RP 44.2, RP 121.12, RP 252B.2(7), RP 287, RP 366.43, RP 370.6, RP 391
Pujaningdyah, R. Ayu, RP 271
Purbadipura, RP 79, RP 323B
Purbanagara, P.H. Kolonel (d. 1893), RP 56, RP 59, HN 1
Purbasagala, Prabu (king of Galuh), RP 192
Purbawardayan, Rp 34, RP 354
Purusangkara, Prabu (king of Yawastina), *See* Prabu Astradarma.
Purwa (ancient) history, RP 7, RP 7A, 8, RP 248.3, HN 1, HN 2. *See also Pustaka Raja Purwa* history, and Wayang purwa, pakem.
Purwadiningrat, B.R. Ayu, HN 22
Purwadiningrat, K.R.M.H., HN 5
Purwanagara, K.B.R.M.T., *See* Sasradiningrat IV, K.R.A.
Purwasubrata, R.M. Panji, RP 121B
Pustaka Raja histories rendered in verse, RP 196A, RP 196B, RP 196C, RP 196D.1, RP 198A, RP 198B.3, RP 198C, RP 199A, RP 199B, RP 200, RP 201, RP 255
Pustaka Raja Purwa history, RP 146–159, RP 160A-1, RP 160A-2, RP 160B, RP 160C–160D, RP 196A, RP 196B, RP

196C, RP 196D.1, RP 362, RP 366.37, RP 368.4(1)
Pustaka Raja Puwara history, RP 80.5, RP 115, RP 116, RP 161–167, RP 168, RP 169–178, RP 179, 180–187, RP 188, RP 198A, RP 198B.3, RP 198C, RP 199A, RP 199B, RP 200, RP 201, HN 12, HN 13
Pustaka Raja Wasana history, RP 14, RP 80.5, RP 189–192, RP 195, RP 368.3
Pustaka Raja, on, RP 14, RP 73, RP 81, RP 145, RP 146, RP 161, RP 166, RP 186, RP 189, HN 12

Q

Qur'an, *See* Kur'an

R

Race and ethnicity, RP 106B.3
Radya Pustaka, history and archives of, RP 368.8, RP 368.10–13, RP 369
Raffles, Sir Thomas Stamford (Lt. Gov. General of Java, 1811–1816), RP 49, RP 50, RP 51, RP 121.7
Rahmad, G.B.R.M., *See* Hadikusuma, K.P.H.
Rajaniti, Tumenggung, RP 12.2
Ramayana, RP 272, RP 273, RP 274, RP 274B–C, RP 275, RP 294.17, RP 353B.2
Raniri, RP 345.1, RP 346.1
Rara Mendhut, RP 210
Rara Sepranti, RP 211
Ratu Ageng, Kangjeng (d. 1887, Pramèswari-dalem Pakubuwana VI & Ibu-dalem Pakubuwana IX), RP 354
Ratu Maduretna, K., *See* Maduretna, K.Ratu
Ratu Mas Balitar, K. (= Ratu Pakubuwana, d. 1732; Pramèswari-dalem Pakubuwana I), RP 348–350
Ratu Pakubuwana, G.K. (d. 1887; Pramèswari-dalem Pakubuwana IX), RP 60, RP 108.6
Ratu Pakubuwana, K. (d. 1732), *See* Ratu Mas Blitar.
Ratu Pembayun, G.K. (1825–1917; putri-dalem Pakubuwana VII), RP 58, RP 102.7, RP 259, RP 260, RP 263B, RP 333.25
Redisuta, Ki, RP 241.2(4)
Reede, baron van (Resident of Surakarta, 1790–1796), RP 213.9
Retnoroemaningsih, R.Ng., RP 37
Riddles, *See* Cangkriman; Wangsalan.
Ronggasasmita, Mas, RP 332, RP 333, RP 366.58
Ronggawarsita, R.M.T. (1867–196?), *See* Karyarujita.
Ronggawarsita, R.Ng. (1802–1873), RP 65B.1, RP 70.1(3), RP 76, RP 110.9, RP 338, HN 1, HN 2
Rouffaer, G. P., RP 120
Ruwatan, *See* Wayang, ruwatan.

S

Sajèn, *See* Karaton Surakarta, offerings.
Sakèndhèr, Baron and Baron Sukmul, RP 10, RP 10A, RP 11, HN 4
Salat, *See* Prayer.
Samsujèn, Molana Ngali, *See* Ngali Samsujèn.
Sandiwahana, Prabu (king of Medhangkamulan), RP 176
Sangkala histories, RP 1.3, RP 2, RP 31.9, RP 44.3, RP 81, RP 237.13–14, HN 18.1
Santiswara, *See* Gamelan, Santiswarèn.
Santri Lelana literature, RP 198B.2, RP 311, RP 312–314, RP 315A, RP 315B, RP 315C–320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323B, RP 324, RP 325.1, RP 336, RP 356
Sariwahana, Prabu (king of Yawastina), RP 164, RP 182–183
Sasradiningrat II, K.R.A. (Pepatih-dalem Karaton Surakarta, 1812–1846), RP 52.1, RP 53.1, RP 213.11, RP 366.5, HN 15.1
Sasradiningrat III, K.R.A. (d. 1868; Pepatih-dalem Karaton Surakarta 1846–1866), RP 333, RP 366.5
Sasradiningrat IV, K.R.A (1847–1925; Pepatih-dalem Karaton Surakarta, 1889–1916), RP 60, RP 99, RP 71, RP 72, RP 77.5, RP 83, RP 89, RP 111, RP 112, RP 146-159, RP 215.4, RP 298, RP 305–308, RP 386, RP 387, RP 388, RP 389
Sasradiningrat V, K.R.A. (Pepatih-dalem Karaton Surakarta, 1939–1945), RP 71.2, RP 72
Sasranagara, K.R.A. (Pepatih-dalem Karaton Surakara, 1866–1887), RP 60, RP 72, RP 89.6, RP 215.4
Sastradimeja, Ng., RP 204
Sastraharjéndra, RP 252B.2(5), RP 366.22–24, HN 18.4, HN 19.2
Sastrahukara, R.Ng., RP 241.2
Sastrapralebda, Kuda, RP 132
Sayang, Kyai, RP 52, RP 53
Science, RP 363, RP 364

Sebrata, R.M.H. (Mangkunagaran patih), RP 215.4
Sekar Wijayakusuma, RP 80.4, RP 82
Sekèndhèr, Baron, *See* Sakèndhèr.
Séla, Ki Ageng, RP 12.2, RP 102.1–2, RP 325.2
Sénapati, Panembahan, RP 11, RP 12, RP 21; *see also* Mataram, history of.
Sexuality, RP 113, RP 114, RP 237.3, RP 366.44; *see also* notes to RP 311.
Shamsuddin Tabrîzî (d. 1248), RP 332.9, RP 333.5, RP 348.3
Sholat, *See* Prayer.
Signs, interpretation of, RP 94, RP 219.2, RP 236, RP 367.7
Singasari, B.G.R. Ayu, RP 248.2
Singasari, K.G.P.H. (d. 1837), RP 226
Siti Jenar, Sèh, RP 17A, RP 17B, RP 327.2, RP 327.16, RP 332.1, RP 333.9; *see also* Wali sanga.
Smaradahana, RP 284
Smithing, brass, RP 222.6.
Smithing, copper, RP 222.2
Smithing, iron. *See* Keris.
Social commentary & criticism, RP 106B, RP 110.7–8, RP 196D.2, RP 198B.1, RP 216, RP 333.18, RP 337, RP 338, HN 19.4, HN 20.2
Somawarira, RP 196A
Songsong, RP 85, RP 86, RP 87, RP 88, RP 89.3
Spirit world, RP 70.3, RP 93, RP 366.46
Statecraft, *See* Piwulang: Statecraft and kingship.
Sukmul, Baron, *See* Sakèndhèr, Baron.
Sukra, Radèn (d. 1697), RP 23, RP 25; *see also* Kartasura, history.
Suluk, *See* Islam, tasawuf: suluk.
Sumaningrat, R.M.H., RP 386, RP 387, RP 388
Supadipura, R.M., RP 43
Surakarta, founding of, RP 20.2, RP 33, RP 81
Surakarta, history of, RP 24.2, RP 31, RP 32, RP 33, RP 34, RP 35, RP 36, RP 37.1, RP 38, RP 39, RP 40, RP 41, RP 42, RP 43, RP 44.1, RP 48, RP 48B, RP 50, RP 51, RP 52, RP 53, RP 54, RP 55, RP 56, RP 57, RP 58, RP 59, RP 60, RP 65B.6, RP 72, RP 80, RP 81, RP 119, RP 120, RP 213, RP 237.1, RP 237.8, RP 237.14, RP 237.21, RP 237.24, RP 237.27, RP 368.1(1–3), RP 368.8–9, HN 6; *see also* Giyanti War, history of; Juridical literature; Karaton Surakarta; Kings and courtiers; Prayut history; Treaties; and Yogyakarta, history of.
Suraprabawa, M.Ng., RP 366.22–23, RP 366.27, RP 366.31–33, RP 366.36-37, RP 366.45, RP 366.48
Suryabrata, K.P.H. (d. 1864), RP 240
Suryakusuma, R.H., RP 48B
Suryamiluhur, Prabu Panji (king of Mamenang-Kadhiri), *See* Prabu Banjaransari.
Suryaningrat, P. Panji (d. 1890), RP 333
Suwélacala, Prabu (king of Medhangkamulan-Purwacarita), RP 174, RP 175; *see also* Wayang madya, pakem.
Syattariyah tarekat, RP 311, RP 332.10, RP 332.17, RP 333, RP 334

T

Tandhanagaran, RP 105.2
Tasawuf, *See* Islam, tasawuf.
Teacher's College, Surakara, RP 288, RP 365, RP 366.29
Tembayat, Sunan, RP 333.26; *see also* Wali sanga.
Theosophy, RP 357, RP 366.1–2, RP 366.25–27
Time reckoning, RP 231, RP 232, RP 233, RP 238, RP 239, RP367.8, RP 368.7(1), HN 28.1
Ti[r]tanagara, R.T., RP 43
Tobacco, recipes for cigarettes, RP 226.3
Tondhakusuma, R.M.H., RP 241.2
Topéng, *See* Wayang, topéng.
Translations, from Arabic, RP 118, RP 121.9, RP 121B.18, RP 133.1, RP 339, RP 340–42, HP 15.2
Translations from Chinese, RP 134–139, RP 139, RP 140–144
Translations from Dutch, RP 111, RP 121B, RP 121C, RP 131, RP 285, RP 286, RP 357.2–3, RP 366.25, RP 366.29; *see also* Treaties & Juridical literature.
Translations from French, RP 357.2
Translations from Kawi, RP 97, RP 99, RP 105.1, RP 252B.2(4), RP 274B, RP 278, 283, RP 284, RP 294B.2, RP 294B.4, RP 353B.2, RP 366.3–5, RP 366.8, RP 366.47, RP 368.4(5), HN 23.2, HN 26, HN 27.1
Translations from Malay, RP 94, RP 95, RP

96.2, RP 131, RP 345.2, RP 346.1
Treaties, RP 119, RP 120, RP 121.7, RP 121B.21, RP 125.3, RP 126–127, RP 219.2(3), HN 15.1
Trunajaya, R., *See* Kartasura, history of.
Tunjungséta, Prabu (king of Pengging), RP 12, RP 194

V
Volksraad, RP 368.9

W
Wali Prakosa, RP 237.22
Wali sanga, history of, RP 3, RP 16, RP 17A, RP 17B, RP 215.1, RP 237.22, RP 327.2, RP 327.16, RP 330.2, RP 332.1, RP 332.16, RP 333.9, RP 333.14, RP 333.26, RP 337, RP 366.43, RP 366.51; *see also* Islamization of Java.
Wangsalan, RP 102.9, RP 108.2, RP 113, RP 298, RP 331, RP 332.18, RP 333.20, RP 366.44; *see also* Cangkriman.
Wayang, gendhing, RP 129.3
Wayang, *kawruh* (knowledge of), RP 89.1, RP 241.2, RP 242, RP 243, RP 250C.2, RP 251B, RP 252B.2, RP 366.1, RP 368.4(5), HN 19.3
Wayang, puppets, RP 92, RP 241.2(3), RP 241.2(5), RP 244, RP 245, RP 246
Wayang, ruwatan, RP 81, RP 240, RP 313; *see also* RP 343.
Wayang, topéng, RP 89.2, RP 368.10(5)
Wayang gedhog, pakem, RP 251E.2, RP 252, RP 252B, RP 254; *see also Pustaka Raja Puwara* history.
Wayang gedhog, versified plays, RP 206–209, RP 266–270
Wayang madya, pakem, RP 251, RP 251B, RP 251C, RP 251D, RP 251E.1; *see also Pustaka Raja Puwara* history.
Wayang madya, versified plays, RP 265
Wayang purwa, pakem, RP 229.2, RP 235.3, RP 241.1(2), RP 247, RP 248.1, RP 248.5–6, RP 249, RP 250, RP 250B, RP 250C.1, RP250D, RP 250E.2, RP 253, RP 366.40, RP 368.4(2–4); *see also Pustaka Raja Purwa* history.
Wayang purwa tales in verse, RP 7A
Wayang purwa, versified plays, RP 37.2, RP 255A, RP 255, RP 256, RP 257, RP 258, RP 258B, RP 259, RP 260, RP 261, RP 262, RP 263, RP 263B, RP 264
Wayang wasana, pakem, RP 250E.1; *see also Pustaka Raja Wasana.*
Wijayakusuma, *See* Sekar Wijayakusuma.
Winter, C. F., Sr. (1799–1859), RP 111
Wiradat, R.L., RP 241
Wiradipraja, R.Ng., RP 354
Wirid, *See* Islam, tasawuf: wirid.
Wiryaatmajan, RP 366.41
Wiryaduta, M.Ng., RP 338
Wiryarejan, RP 198B.3
Wiryasubrata, RP 132
Wiryasukarta, RP 352
Women, *See* Piwulang: Women.
Wongsataruna, RP 43
Writing, scripts, RP 89.5, RP 302; *see also* Alphabets; and Orthography.

Y
Yasadipura I, R.Ng. (1729–1803), RP 65B.1
Yogyakarta, history of, RP 24.2, RP 34, RP 35, RP 36, RP, 42, RP 43, RP 44.1, RP 45A, RP 45–47, 46–47A, RP 49, RP 50, RP 51, RP 237.21, HN 8, HN 9; *see also* Dipanagara War; Giyanti War; Prayut history; and Surakarta, history of.
Yogyakarta, patih, RP 44.5, RP 80.2
Youth, *See* Piwulang: Youth.
Yudanagara, P.H. (= K.R.A. Danureja VIII, Pepatih-dalem Karaton Yogyakarta), RP 80.2
Yudayaka, Prabu (king of Ngastina and Yawastina), RP 163–164, RP 170, RP 180–182; *see also* Wayang madya, pakem.
Yudayana, Prabu (king of Ngastina), RP 162, RP 168, RP 169; *see also* Wayang madya, pakem.
Yusup, Prophet, RP 349; *see also* Islam, sacred history.

Z
Zikir, *See* Prayer and zikir texts; Islam, tasawuf: wirid.

Author Index

A
Abdul Mukiyi, RP 332.17
Abdul Ra'uf, RP 334
Adisara, Nyai Tumenggung, RP 108.0, RP 108.1, RP 108.3–5, RP 108.7
Adisasmita, M. RP 363
Adnan, *See* Ngadnan.
Agung, Sultan (r. 1613–1645), RP 77.8, RP 103, HN 22.2
Amangkurat II, I.S.K.S. (r. 1677–1703), RP 77.7
Aprup, Tuwan, *See* Uprup.
Arfah, Bagus, RP 339, RP 340–342
Arungbinang, R.T. (jaman I.S.K.S. Pakubuwana X), RP 90
Arungbinang, R.T., (jaman I.S.K.S. Pakubuwana IV), RP 213.11, RP 333.28–29
Atma-Umarmadi, R.Ng., RP 102.6
Atmadikara, R., RP 59
Atmadirana, R., RP 357.2
Atmasupana, L., RP 131
Atmasupana II, R., RP 218, RP 236, RP 368.5(2)
Atmasutirta, R.M., RP 52, RP 53.1

B
Bagus Arfah (Ngarpah), *See* Arfah.
Balitar, *See* Blitar.
Baping, Y. H., RP 361
Besari, Kyai Kasan, *See* notes to RP 311.
Blitar, Kangjeng Ratu Mas, *See* Ratu Blitar, Kangjeng. (= K. Ratu Pakubuwana).

C
Cakradiningrat, K.G.P.H. (d. 1882), RP 333, RP 333.26, HN 19.1
Cakradipura, R.M.T., *See* R.M.Ng. Yudapraja.
Cakrapranata, R. Rongga, RP 201
Cakrawinata, K.P.H., RP 213.9
Capellen, G. A. G. Ph. van der, RP 121.4, HN 15.1
Carik Wanodya Prajurit Istri, RP 48 B.1
Ciptasisthawa, Empu, RP 366.26
Citrakencana, M.Ng., RP 222.6
Cokorde Gedhé Raké Sukawati, *See* Sukawati.
D
Danureja I, K.R.A., RP 121B.10, HN 15.1
Danureja IV, K.R.A., RP 121.1, RP 121B.8, RP 123, HN 15.1
Darsapradata, Ng., RP 111
Dhaler, P.F., RP 358
Dipanagara, K.P.H. (1785–1855), HN 9

G
Giri Gajah, Sunan, RP 326.28
Giri II, Sunan, RP 17A, RP 17B

H
Hadiwijaya, B.K.P.H. (1888–ca. 1977), RP 102.0, RP 102.5, RP 248.6, RP 368.9(2–3)
Hamengkubuwana I, I.S.K.S. (r. 1749–1792), RP 44.4
Harjadipraja, R.M.Ng., RP 53.0, RP 53.2, RP 110.0, RP 110.1
Hawicarita, Ki, RP 252 B.0, RP 252 B.1–2

I
Ibnu Hajar al-Haytami al-Makki, Sèh, RP 121B.18, HN 15.2
Ilhar, Kyai Haji Mohammad, *See* Sastradipura, Ki Ng.
J
Jaya-asmara, R. Panji, RP 333.26
Jayadiningrat I, R.M.H., RP 106 B.0, RP 106 B.1-4
Jayareja, Ng., HN 5
Jayasukatga, Ng., RP 217.3
Jayasupana, M.Ng., RP 111

Jayèngharja, R.M., HN 11
Jayèngrana, R. Kapitan, RP 56, RP 57
Jungut, Pangéran, RP 213.7; *see also* notes to RP 311.

K
Kalinyamat, Sunan, RP 366.16
Kanwa, Empu, HN 25
Karang, Panembahan, RP 219.1(1)
Karang Gayam, Pangéran, RP 99, RP 366.4, HN 27.4
Karyarujita, R.Ng. (= Suwita = R.M.T. Ronggawarsita, 1867–196?), RP 18–19, RP 62, RP 63, RP 64, RP 145, RP 196B, RP 222.3, RP 235.1, RP 244, RP 248.6, RP 302, RP 371, RP 386
Kasan Besari, Kyai, *See* notes to RP 311.
Kawiswara, RP 103
Kencana, G.K.Ratu, *See* Ratu Kencana.
Kraemer, H., RP 359
Kusumadilaga, K.P.H. (d. ca. 1882), RP 52.2, RP 89.1, RP 229.2, RP 241.1, RP 263, RP 263B
Kusumadiningrat, B.R. Ayu, HN 29
Kusumadiningrat, K.P.H., RP 256
Kusumawardaya, R.M.P., RP 89.1, RP 112, RP 241.0, RP 254; *see also* Sumawardaya.
Kusumayuda, B.K.P.H. (d. 1895), RP 2

L
Lebdacarita, Ki, RP 244

M
Madyacarita, Ki, RP 251C, RP 251D, RP 251E
Maijor, J. F.T., RP 121.2
Mangkunagara IV, K.G.P.A.A. (1811–1881; r. 1853–1881), RP 109, RP 199A, RP 215.2, RP 251, RP 251B, RP 366.65
Mangkunagara V, K.G.P.A.A. (1855–1896; r. 1881–1896), RP 366.20
Mangkupraja, K.R.A. (*Patih* of the Karaton Surakarta, 1796–1804), RP 237
Mangun Nagara, R.T., RP 93
Mangunsuwirya, RP 366
Medura, R. Riya, RP 334
Mohamad Ilhar, Kyai Haji, *See* Sastradipura, Ki Ng.
Mohamad Minhad, Kyai, *See* notes to RP 311.
Moodij, E. Tuwan, RP 289–291

N
Natadiraja Sepuh, B.R. Ayu, HN 16
Nayawirangka III, M.Ng., RP 221, RP 222.3
Ngadnan, R. Kaji Mukhamad, RP 361B
Ngarpah, Bagus, *See* Arfah, Bagus.
Nitipura, R.Ng., RP 255, HN 2

O
Olcott, Henry S., RP 357.3

P
Padmakusuma, R.M. Panji, RP 215.2-3
Padmanagara, Kyai Tumenggung, RP 325.3, RP 333.22
Padmasusastra, Ki (1843–1926) (= Ng. Wirapustaka = M.Ng. Prajapustaka), RP 218, RP 222.3, RP 236, RP 289–291, RP 294, RP 295, RP 296, RP 297, RP 305–308, RP 309, RP 310, RP 339, RP 340–342
Pakualam I, K.G.P.A. (r. 1813–1829), RP 45A, RP 45–47, RP 46–47A,
Pakubuwana [I], Kangjeng Ratu (d. 1732), *See* Ratu Mas Blitar.
Pakubuwana II, I.S.K.S. (1711–1749; r. 1726–1749), RP 31.8, RP 104.5–6
Pakubuwana III, I.S.K.S. (1732–1788; r. 1749–1788), HN 15.1, HN 26, HN 27.1
Pakubuwana IV, I.S.K.S. (1768–1820; r. 1788–1820), RP 77.1, RP 77.6, RP 100.2–3, RP 101, RP 102.6, RP 102.8, RP 121.5–6, RP 121.10, RP 122.1, RP 206–209, RP 209B, RP 264, RP 327.6, RP 366.55, RP 370.1, HN 15.1
Pakubuwana V, I.S.K.S., (1785–1823; r. 1820–1823), RP 198 B.2, RP 311, RP 312–314, RP 315A, RP 315 B, RP 315C–320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323B , RP 331
Pakubuwana VI, I.S.K.S. (1807–1849; r. 1823–1830), RP 325.4
Pakubuwana VII, I.S.K.S. (1796–1858; r. 1830–1858), RP 75, RP 75B, RP 77.2, RP 121B.6, RP 121B.9, RP 122.2, RP 124, HN 15.1
Pakubuwana VIII, I.S.K.S. (1789–1861; r. 1858–1861), RP 107, HN 30.4–5, HN 30.20, HN 30.22
Pakubuwana IX, G.K.Ratu (d. 1887), *See* Ratu Pakubuwana, G.K.
Pakubuwana IX, I.S.K.S. (1830–1893; r., 1861–1893), RP 108.0, RP 108.1–2, RP 108.4–6, RP 121B.19, RP 252B.1(1), HN

30.12–13, HN 30.15–17, HN 30.21, HN 30.24–25
Palmer van den Broek, W., RP 365
Pangulu Karaton Surakarta (jaman Pakubuwana IV?), RP 333.21
Panuluh, Empu, RP 97.2, RP 276, HN 24
Partakusuma, R.M. Panji, RP 206–209, RP 209 B
Pembayun, G.K.R. (1825–1917), *See* Ratu Pembayun, G.K.
Poerbatjaraka, R.Ng. (1884–1964), RP 282, Rp 283, RP 284
Poerwadarminta, W. J. S. (1903–1968), RP 303
Poncasila, RP 213.4
Prajakintaka, R.M.Ng., RP 61, RP 91, RP 235.4, RP 235.5
Prajapustaka, M.Ng., *See* Ki Padmasusastra.
Prajatani, RP 244
Pumaru, Kyai, RP 24
Purbacaraka, R.Ng., *See* Poerbatjaraka.
Purbawardaya, R. Panji, RP RP 48
Purwadarminta, *See* Poerwadarminta.
Purwanagara, R.T., *See* Sasradiningrat IV, K.R.A.
Purwasastra VII, R.Ng., HN 19.2
Puspayuda II, R.Ng., RP 368.1(3)

R

Ratu Kencana, G.K. (Pramèswari-dalem Pakubuwana V), RP 102.9, RP 108.2
Ratu Mas Blitar, K. (d. 1732; a.k.a. K. Ratu Balitar and K. Ratu Pakubuwana, Pramèswari-dalem Pakubuwana I), RP 348, RP 349, RP 350
Ratu Pakubuwana, G.K. (d. 1887; Pramèswari-dalem Pakubuwana IX), HN 30.27
Ratu Pembayun, G.K. (1825–1917; putri-dalem Pakubuwana VII), RP 102.7
Redisuta, Ki, RP 241.2(4), RP 244
Reksapraja, M.Ng., RP 111, RP 133.2
Rongga Janur, RP 355
Ronggasasmita, R., RP 17A, 17B, RP 332, RP 333, RP 366.56, RP 366.58–64
Ronggasutrasna, Ki Ng., RP 198 B.2, RP 311, RP 312–314, RP 315 A, RP 315 B, RP 315 C–RP 320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323 B
Ronggawarsita, R.M.T. (1867–196?), *See* R.Ng. Karyarujita.
Ronggawarsita, R.Ng. (1802–1873), RP 7, RP 14, RP 74A, RP 76, RP 80.5, RP 81, RP 96.1, RP 97.1, RP 97.2, RP 99, RP 110.6–9, RP 113, RP 115, RP 116, RP 145, RP 146–159, RP 160A-1, RP 160A-2, RP 160 B, RP 160C–160D, RP 161–167, RP 168, RP 169–178, RP 179, RP 180–187, RP 188, RP 189–192, RP 196A, RP 196B, RP 196C, RP 196D.1–2, RP198 A, RP 198B.1, 198B.3, RP 198C, 199A, RP 199B, RP 200, RP 201, RP 215.1, RP 216, RP 231, RP 232, RP 233, RP 238, RP 239, RP 252B.2(2), RP 279, RP 280, RP 281, RP 285, RP 286, RP 288, RP 292, RP 293, RP 315A, RP 335, RP 338, RP 362, RP 366.3, RP 366.4, RP 366.12, RP 366.35, RP 366.37, RP 367.1, RP 368.3, RP 370, RP 391, HN 1, HN 2, HN 12, HN 19.4, HN 28

S

Sarataka, Kyai, *See* R.Ng. Ronggawarsita.
Sarjana, M., RP 114
Sasradiningrat II, K.R.A. (d. 1846; *Patih* of the Karaton Surakarta, 1812–1846), RP 121.1-2, 121B.7–8, 123, HN 15.1
Sasradiningrat III, K.R.A. (d. 1868; *Patih* of the Karaton Surakarta, 1846–1866); HN 15.1
Sasradiningrat IV, K.R.A. (1847–1925; *Patih* of the Karaton Surakarta, 1890–1916), RP 60, RP 71.5, RP 89, RP 133.2, HN 15.1
Sasrakartana, RP 70.1
Sasrakusuma, R., RP 114
Sasranagara, K.R.A. (*Patih* of the Karaton Surakarta, 1866–1887), RP 121B.20, RP 368.7(2)
Sasrasastra, Puyer, RP 196A
Sastradarya, R., RP 126–127
Sastradipura, Ki Ng. (= Kyai Haji Mohammad Ilhar), RP 198B.2, RP 311, RP 312–314, RP 315A, RP 315B, RP 315C–RP 320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323B
Sastradiwongsa, Kyai, RP 344
Sastrakartika, R., RP 110.0, RP 110.2–5
Sastranagara, R.T. (1756–1844) (= R.Ng. Yasadipura II), RP 3, RP 5, RP 6, RP 37.1, RP 38, RP 39, RP 40, RP 41, RP 42, RP 95, RP 96.2, RP 97.3, RP 98.2, RP 105.1, RP 105.2, RP 106, RP 198B.2, RP

210–211, RP 274, RP 288, RP 311, RP 312–314, RP 315A, RP 315B, RP 315C–RP 320, RP 320B, RP 320C, RP 321, RP 322, RP 323, RP 323B, RP 366.47, RP 367.4, HN 17, HN 27.2
Sastrasayana, Ki Mas, RP 222.1, RP 222.3, RP 222.5
Sastratoya, RP 263 B
Sastrawarsita, RP 288
Sastrawiguna, R.Ng., RP 98.1
Satimin, HN 22
Secadirana, HN 20
Sedhah, Empu, RP 97.2, RP 276, HN 24
Sedyani, R. Ajeng, RP 265
Séla, Kyai Ageng, RP 102.1, RP 325.2, HN 20.5, HN 27.5
Semantri, RP 332
Sindupraja, R.Ng., RP 222.3, RP 222.4
Sindusastra, R.Ng., RP 7, RP 7A, RP 258, RP 258B, RP 259, RP 260, RP 281B, RP 366.49. HN 1, HN 2
Sontadikara, R.Ng., RP 200
Spaan, J., HN 15.1
Sugonda, R.M.H., RP 113, RP 366.26, RP 366.44
Sujanapura, P., *See* P. Karang Gayam.
Sukawati, Cokorde Gedhé Raké, RP 360.1
Sultan Agung, I.S.K.S.. *See* Agung, Sultan.
Sumawardaya, R.M. Panji, RP 254; *see also* Kusumawardaya.
Surajaya, Mas, HN 22.1
Suranagara, R.T., RP 50
Suraprabawa, Mas, RP 366.33, RP 366.45
Suryakusuma, R.H., RP 48B, RP 48B.2
Suryanagara, K.P., RP 44.1, RP 44.3
Suryangalam, Prabu (= Sénapati Jimbun = R. Patah), RP 117
Suryaningrat, K.P.H. (Pakualaman), RP 357.3
Suryatin, R., RP 114
Sutanagara, R.T., RP 120

T

Taliwanda, R.Ng., RP 228
Tanakung, Empu, RP 287
Taruna-atmaja, R., RP 210–211
Tondhakusuma, R.M.H. (d. 1906), RP 199B, RP 266–270

U

Uprup, Tuwan (clerk of?), HN 4

V

Vogel, A., RP 133.2

W

Waladana, Ki, RP 229.1 RP 230
Wanabaya, RP 70.1
Warsapradongga, Mas Demang, RP 371, RP 387, RP 388
Widasupama, RP 88
Wignyatenaya, R.M., RP 198B.0, RP 198B.4–5
Winter, C. F. Sr. (1799–1859), RP 4.0, RP 111, RP 130, RP 279, RP 280, RP 281, RP 285, RP 286, RP 297, RP 366.29, HN 28
Winter, C.F. Jr., RP 111
Winter, F. L., RP 198C
Wiradat, R.M. Lurah, RP 241.2
Wiraguna, R.T., RP 213.11
Wirapustaka, Ng., *See* Ki Padmasusastra.
Wirasukarta, R.M., HN 13
Wiratirta, RP 70.1
Wiryaasmara, R.L., RP 276
Wongsalukita, M.Ng., RP 111
Wreksadiningratan, RP 125
Wreksanagara, R.T., RP 225

Y

Yasadipura I, R. Ng. (1729–1803), RP 20.1, RP 32, RP 34, RP 35, RP 36, RP 37.1, RP 38, RP 39, RP 40, RP 41, RP 42, RP 95, RP 115, RP 116, RP 203, RP 212, RP 274B-C, RP 345.2, RP 352, RP 352B, RP 353, RP 353B, HN 6, HN 21, HN 23, HN 26, HN 27.1
Yasadipura II, R.Ng., *See* Sastranagara, R.T.
Yasakusuma, R.M. Panji, RP 196 C, RP 196 D.1
Yasawidagda, RP 243
Yogiswara, Empu, RP 272, RP 273
Yogyataya, Pakempalan, RP 392
Yudapraja, R.M.Ng. (=R.M.T. Cakradipura), RP 277, HN 19

Title Index

A

Abesi, Suluk, RP 327.6
Abimanyu Géndhong, Lampahan, RP 250C.1 (31)
Acih, Suluk, RP 332, RP 333, RP 366.56, RP 366.58–64
Ada-Ada Bimasuci, Lampahan, RP 250.57
Ada-Adanipun para Déwa, Ratu, lan Satriya, RP 242.13
Adat Perkawinan, RP 368.5(2)
Adat Tiyang Jawi, RP 368.5
Adegnya Prabu Kurupati, Lampahan, RP 250C.1(17)
Adhel Ingkang Kaparingaken dhumateng Kangjeng Tuwan Komasaris Pan Nès, RP 75B, RP 77.2
Adhel Jaman I.S.K.S. Pakubuwana X, Serat, RP 78, RP 78.1
Adhel, Serat, RP 77.0, RP 78
Agama Islam, Serat, RP 366.31
Ajidarma tuwin Serat Ajinirmala, Serat, RP 239
Ajidarma, Lampahan, RP 251.9, RP 251B.9
Ajidarma, Serat, RP 166
Ajipamasa, Serat, RP 145, RP 198 A, RP 198B.3
Ajisaka, Lampahan, RP 251C.27, RP 251D.1(27)
Alap-Alapan Dyah Ragil Pergiwongsa ing Jenggala, Lampahan, RP 270
Alap-Alapan Secaboma, Lampahan, RP 247.37 , RP 250B.23, RP 250E.2(23)
Alap-Alapan Surtikanthi, Lampahan, RP 247.30
Alidrawa Rabi, Dados Ratu, Lampahan, RP 251D.2(17)
Alip-Alipan Ilmu Alam, Serat, RP 364
Alip-Alipan, RP 365
Ambiya (Pégon), Serat, HN 17
Ambiya Bahwi, Serat, RP 6
Ambiya, Serat, RP 3, RP 4.1, RP 5, HN 16
Ambiya: Cariyos Nabi Muhammad, Serat, RP 4.2
Andaka Wulung, Lampahan, RP 251E.2(30), RP 252B.1(2)
Angger–Angger tuwin Pranatan Nagari, Serat, HN 15.1
Angger Ageng, RP 121B.8, RP 121B.11, HN 15.1
Angger Aru Biru, RP 121B.10, HN 15.1
Angger Gladhag, RP 121.6
Angger Gunung, RP 121B.9, HN 15.1
Angger Hukuman Indiya Néderlan: Layang Angger Wawaton ing atasé Pahukumané Wong Bongsa Jawa sarta Liyané kang Padha Kagolongaké Wong Bongsa Jawa Sapapadhané ing Tanah Indiya Néderlan, RP 121B.17
Angger Lampah: Pathokanipun Anindakaken Pangadilan saha Pulisi, RP 121C
Angger Nawala Pradata, RP 121B.6, RP 121B.12
Angger Sadasa, RP 121.3, RP 121B.7, RP 121B.13, HN 15.1
Angger Tatakrami tuwin Adangiyah ing Karaton Surakarta, Serat, RP 366.14
Angger-Angger ing Papangkatan, I.S.K.S. Pakubuwana Amangkurat ing Kartasura, RP 77.7
Angger-Angger Pakubuwana IV, RP 121
Angger-Angger Papangkat ing Pasebutan Nalika I.S.K.S. Pakubuwana IV, RP 366.18
Angger-Angger tumrap ing Karaton Surakarta, RP 121C.6
Angger-Angger, Serat, RP 121B
Angger-Anggeran Gunung, RP 124
Angger-Anggeran, Serat, RP 121.1, RP 121B, RP 123

Angger-Anggeranipun I.S.K.S. Pakubuwana IV, 3 Siyam 1723, RP 77.1
Anggota Panitya: Antawisipun Taun Maséhi 1932, RP 70.3
Anglingdarma, Serat, RP 197
Anglingkusuma, Lampahan, RP 251C.9, RP 251D.1(9)
Angruna-Angruni, Lampahan, RP 247.1, RP 250C.1(102)
Anjali-Retna, Lampahan, RP 250C.1(37)
Anjayamiséna Lahir, Lampahan, RP 251E.1(11)
Antih, Suluk, RP 327.17
Anyatakaken Bumi, RP 94.1
Anyatakaken Salat Limang Wektu, Serat, RP 366.54
Apalan Gendhing Santiswara, RP 389, RP 390
Araning Sang Artati, RP 237.20
Arca Anjana, Lampahan, RP 251C.13. RP 251D.1(13)
Aribasa: Paklempakaning Tembung ingkang kanggé Pawicanten, Serat, RP 296
Aribawa, Lampahan, RP 250C.1(46)
Arjuna Blongsong, Lampahan, RP 250B.57, RP 250D.22
Arjuna Jelur, Serat, RP 264
Arjuna Terus, Lampahan, RP 249.4 , RP 250B.67, RP 250D.26
Arjuna Wiwaha Kawi-Jarwa, Serat, HN 25
Arjuna Wiwaha, Lampahan, RP 248.1
Arjuna Wiwaha, Serat, HN 26, HN 27.1; see *also* Wiwaha and Mintaraga
Arjunapati, Serat, RP 196C
Arjunasasra, inggih Semantri, Lampahan, RP 250E.2(1)
Arjunasasra, Serat, RP 132.3, HN 18.4
Arjunasasrabau, Lampahan, RP 250.29
Arjunasasrabau, Serat, RP 281B, RP 366.49
Arjunawijaya, RP 281B
Asli sarta Jujulukipun para Ageng, RP 77.4
Asmaradahana, Lampahan Ringgit Purwa, RP 248.5
Asmaradahana, Lampahan, RP 248.5
Aspiya, Serat Suluk, RP 52, RP 53
Atat Ijo, Lampahan, RP 252B.1(1)
Atmawiyata, Serat, RP 111
Aturipun Ngabdullah dhateng Nabi Muhammad, RP 343
Awit Yasa Dadamel, Namanipun ingkang Yasa, utawi Empunipun ingkang Damel, RP 217.1(1)
Awitipun Pulo Jawi Wonten ingkang Jumeneng Nata Binathara, RP 217.2
Azimat tuwin Donga, RP 237.3

B

Bab Aksara Jawi lan Aksara Sanskrit, RP 302
Bab Anglabuh Ageman-Dalem, RP 82.4
Bab Babading Kasusastran, RP 303
Bab Dérah ing Ngèlmi Tarèk Wiriding Dikir, RP 333.29
Bab Gambar Sorot, RP 133.2
Bab Kawontenanipun Pesamuwan Kristen Wiwit Abad ingkang Sapisan dumugi Wiwitanipun Abad kaping Sakawan Sasampunipun Gusti Yésus, RP 360.2
Bab Kyai Ageng Mangir, Serat, RP 21
Bab Lemantun, RP 368.10(7)
Bab Pamoring Dhuwung, RP 219.1(6)
Bab Pandameling Dhuwung, RP 220
Bab Pawukon, RP 368.7(1)
Bab Purwakanthi tuwin Dasanama akaliyan Bab Pawukon, RP 121.12
Bab Sasebutan Karaton Surakarta serta Tatanan Pamanggih, RP 78.4
Bab Songsong Karaton Surakarta, RP 89.3
Babad Bedhahipun Karaton Ngayogyakarta, RP 50
Babad Betawi, RP 45–47, RP 46–47 A
Babad Demak dumugi Pajang, Serat, RP 20A
Babad Galuh: Pustaka Ajisaka, Serat, RP 9B
Babad Giyanti dumugi Prayut tuwin Serat Partakrama, Serat, RP 37.0
Babad Giyanti dumugi Prayut, RP 37.1, RP 38, RP 39, RP 40, RP 43
Babad Giyanti Paliyan Nagari, Damelan Ngayogya, RP 44.1
Babad Giyanti Wiwit Sultan Mangkubumi Wonten Nguter dumugi Ratu Bendara dhateng Ngayogya, RP 39
Babad Giyanti, RP 20.1, RP 34, RP 35, RP 36, RP 41, RP 42, HN 6
Babad Gresik, RP 16
Babad ing Ngayugya, RP 43
Babad ing Tanah Jawi, HN 1, HN 2; *see also* Babad Tanah Jawi
Babad Kartasura Bibar Pacina dumugi Surakarta Jumenengipun Ingkang Sinuhun Pakubuwana kaping III, RP 33
Babad Kartasura dumugi Giyanti, RP 32

Babad Kartasura Pacina, RP 29
Babad Kartasura, RP 25, RP 26–29
Babad Kartasura: Pakubuwana I Séda, Pangramanipun Pangéran Dipanagara tuwin Jayapuspita Surabaya, RP 30
Babad Krama-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana kaping Sanga ing Nagari Surakarta Hadiningrat: Awit Panyengker dumugi Ngaben Sima, RP 59
Babad Madura, RP 56, RP 57
Babad Mamenang, inggih Pelem Talijiwa,Lampahan, RP 251.1, RP 251B.1
Babad Mantaram: Sultan Ngalaga dumugi Pejahipun Trunajaya, Serat, RP 21B
Babad Mantawis kaliyan Serat Babad Pakunegaran, Serat, RP 24.0
Babad Mantawis, Serat, RP 24.1
Babad Mataram, Serat, RP 20.3, RP 21B, RP 23, RP 24.1, HN 5
Babad Metawis [Prayutan], Serat, HN 8
Babad Metawis Jeng Sultan Mangkubumi ingkang Ngakir, RP 42
Babad Momana, RP 44.3
Babad Nagri Mentarum, Serat, HN 5
Babad Ngayogya Gègèr Sepéhi, RP 49
Babad Ngayogya Sultan Mangkubumi sampun Jumeneng Ngayogya, RP 45–47, RP 46–47A
Babad Ngayogyakarta, RP 44.1, RP 45A
Babad Ngayogyakarta: Palihan Nagari, Serat, HN 7
Babad Nitik ing Ngayogya, RP 46–47, RP 46–47A
Babad Nitik Mangkunagaran serta Pèngetanipun R.H. Suryakusuma, RP 48B.0
Babad Nitik Mangkunagaran: Dal 1711 dumugi Éhé 1716, RP 48B.1
Babad Nitik Ngayogya Prang Inggeris, RP 51
Babad Nitik Sultan Agungan, RP 22
Babad Ongka 4: Wiwit Cariyos Jumeneng-dalem I.S.K.S. Amangkurat ing Kartasura dumugi Surudipun, RP 26
Babad Ongka 6: Wiwit Cariyos I.S.K.S. Mangkurat Mas Utusan Paring Serat dhateng Kumendur ing Surabaya Mundhut Badhami, Katampèn Ingkang Sinuhun lajeng Kakéndhangaken dumugi Jumeneng-dalem I.S.K.S. Pakubuwana kaping II, RP 28
Babad Ongka 8: Awit Prang Pajenar, RP 36
Babad Pajajaran, RP 13, RP 14
Babad Pakualam, RP 45A
Babad Pakubuwana ingkang kaping VI, RP 54, RP 55, HN 10
Babad Pakunegaran, Serat, RP 24.2
Babad Pengging dumugi Jenggala, Serat, HN 14
Babad Pérsi, RP 132.0-1
Babad Prambanan, RP 9
Babad Prang Néderlan, RP 130
Babad Prayut, RP 41, RP 42
Babad Purwa, Sajarah Pangiwa, RP 7A
Babad Sam Kok, RP 140–144
Babad Sangkala Jawa mawi Buk Pémut Pepatih-Dalem, RP 237.14
Babad Sangkala, Serat, RP 2, RP 31.9, RP 237.13
Babad Sangkala: Jongka Lambangé Tanah Jawi Nukil saking Kitab Musarar Babon ing Ngerum, HN 18.1
Babad Sinuhun Swargi Ngayugya kang Kapisan kaliyan Serat Warni-warni, RP 44.0
Babad Sinuhun Swargi Ngayugya kang Kapisan, RP 44.1
Babad Surakarta I-II-III, RP 48
Babad Surakarta: Pakubuwana IV, RP 51
Babad Tanah Jawi, RP 18–19, RP 31.1; HN 3; *see also* Babad ing Tanah Jawi
Babad Tanah Jawi Lami: saking Kadéwatan sarta Baron Sakèndhèr, Mendhangkamulan, Pajajaran, Pajang, RP 10A
Babad Tanah Jawi tuwin Cathetan Warni-warni, RP 31.0
Babad Tanah Jawi: Awit Prabu Banjaransari Jumeneng Nata ing Nagari Galuh saéngga dumugi Kangjeng Sénapati Jumeneng Nata ing Nagari Mataram, RP 11
Babad Tanah Jawi: Pajajaran dumgi Majapahit, RP 248.4
Babad Tanah Jawi: Pajajaran dumugi Pajang, RP 13
Babad Tang Tiau, RP 134–139
Babad Tong Tya, Serat, RP 134–139
Babad Wanamarta, Lampahan, RP 247.26, RP 250C.1(8); *see also,* Wanamarta.
Babad Wiwit Pacina, I.S.K.S. Pakubuwana II Jengkar saking Negari ing Kartasura,

Wekasipun Prangipun Jayawinata, RP 32
Babad-Dalem Sampéyan-Dalem Ingkang Sinuhun kaping VI, Serat, HN 10
Babadipun Kangjeng Pangéran Harya Dipanagara, Serat, HN 9
Babaripun Taman Randhu Kuning, Lampahan, RP 251C.4, RP 251D.1(41)
Babon Babad Madura, RP 56
Babon Soerat Djoegoel Moeda Tjaritanja Sri Padoeka Moho Poenggoeng Poerwotjarita, RP 115
Badan Nyawa, Suluk, RP 326.11
Badhaya Bujongga Nom, RP 385.7
Badhaya Doradasih, RP 385.6, HN 30.28
Badhaya Èla-Èla, HN 30.21
Badhaya Ela-Ela, RP 385.2, HN 30.9,
Badhaya Èndhol-Èndhol, HN 24
Badhaya Gambirsawit, HN 30.25
Badhaya Gandrung Mangunkung, RP 385.5
Badhaya Gandrung Manis, HN 30.5, HN 30.20
Badhaya Gandrung Winangun, HN 30.29
Badhaya Gendari, HN 30.16
Badhaya Gendhing Kombang Mara, HN 30.27
Badhaya Kaduk Manis, HN 30.3
Badhaya Katawang Ageng, RP 385.1
Badhaya Kuwung-Kuwung, RP 385.4
Badhaya Lara Asmara, HN 30.15
Badhaya Mangun Sih, HN 30.18
Badhaya Mangunarja, HN 30.25
Badhaya Miyanggong, HN 30.19
Badhaya Pangkur, HN 30.8, HN 30.23
Badhaya Sinom, RP 385.8
Badhaya Sukaharja, HN 30.19
Badhaya Sukahutama, HN 30.7, HN 30.22
Badhaya Sumedhang, HN 30.12
Badhaya Sumreg, RP 385.3, HN 30.26
Badhèr Bang, Lampahan, RP 247.43
Badrulngalam, Serat, RP 356
Bagawan Palasara, Lampahan, RP 247.12
Bagawan Resipati, Lampahan, RP 247.3
Baka, Suluk, RP 326.10
Balé Segala-gala, Lampahan, RP 250C.1(84)
Bambang Abiyasa, Lampahan, RP 250C.1(33)
Bambang Danaselira, Lampahan, RP 250C.1(23)
Bambang Danuasmara Dhaup lawan Déwi Wisathawati, Lampahan, RP 257
Bambang Danuasmara Rabi, Lampahan, RP 250.39
Bambang Danuasmara, Lampahan, RP 249.12, RP 250B.77, RP 257
Bambang Déwakasimpar, Lampahan, RP 250.36
Bambang Karna Wisudha, Lampahan, RP 250C.1(3)
Bambang Kawa, Lampahan, RP 250C.1(54)
Bambang Kembar, Lampahan, RP 249.11, RP 250B.76, RP 250D.32
Bambang Kumbayana, Lampahan, RP 247.23, RP 250E.2(5)
Bambang Maduseti, Lampahan, RP 250C.1(2)
Bambang Manonbawa, Lampahan, RP 250E.2(28)
Bambang Pamegat Tresna, Lampahan, RP 250C.1(15)
Bambang Parikenan, Lampahan, RP 250C.1(100)
Bambang Sakri, Lampahan, RP 247.11
Bambang Sakutrem, Lampahan, RP 247.10
Bambang Sinom Prajongga, Lampahan, RP 249.41
Bambang Sitijaya, Lampahan, RP 250.4
Bambang Sumantri, Lampahan, RP 250.30
Bambang Supena, Lampahan, RP 249.36, RP 250B.103, RP 250D.55
Bambang Wisageni, Lampahan, RP 250B.37
Bandung Bandawasa, Lampahan, RP 250.18
Bandung Sambetipun, Lampahan, RP 250.19
Bangun Taman Mahérakaca, Lampahan, RP 247.42, RP 250E.2(12)
Banjaransari Rabi, Lampahan, RP 250E.1(3), RP 250E.1(23)
Banjaransari, Serat, RP 189, RP 190, RP 191, RP 192,
Bantahipun Bagawan Padya kalliyan Bagawan Mintaraga, RP 242.5
Bantahipun Peksi Déwata, RP 242.1
Barang ingkang Dipun-Kintun dhumateng Tentoonstelling, RP 89.7
Baron Sakèndhèr, Serat, RP 10, HN 4
Baruklinthing, Lampahan, RP 250E.1(29)
Basa Walaka: Gandhenging Basa, RP 294.16
Basudéwa Grogol, Lampahan, RP 247.19
Basudéwa Rabi, Lampahan, RP 247.16
Bathara Raja Mangkaradéwa, Lampahan, RP 251C.21. RP 251D.1(21)
Bathara Sakri Rabi, Lampahan, RP 250E.2(15)

Bathik, Suluk, RP 327.18
Batulata, Lampahan, RP 250E.1(2)
Bausastra Jawi: Da, Ta, Sa, Wa, La, RP 290
Bausastra Jawi: Ha, Na, Ca, Ra, Ka, RP 289
Bausastra Jawi: Pa, Dha, Ja, Ya, Nya, RP 291
Bausastra Kawi, RP 96.3, RP 252B.2(12)
Bauwarna Jawa, Serat, RP 305–308
Bauwarna Jawa: Da dumugi La, RP 306
Bauwarna Jawa: Ha dumugi Ka, RP 305
Bauwarna Jawa: Ma dumugi Tha, RP 308
Bauwarna Jawa: Pa dumugi Nya, RP 307
Bayan Mani, Serat, RP 333
Bayan Mani, Suluk, RP 332.3, RP 333.1, HN 20.3
Bayan Maot, Suluk, RP 332.5, RP 333.3
Bayan Udayan, Kitab, RP 366.31
Bayubaksan, Serat, RP 132.2
Bedhah Bali, Lampahan, RP 251E.2(10)
Bedhah Bali: Jaya-asmara, Lampahan, RP 252B.1(52)
Bedhah Bali: Jayalengkara (Ringkasan), RP 252B.2(3)
Bedhah Bali: Jayèngtilam, Lampahan, RP 252B.1(45)
Begawan Respati, Lampahan, RP 250C.1(97)
Begawan Sidhikara, Lampahan, RP 250C.1(16)
Besi, Suluk, *See* Abesi.
Bhagavad-gita, RP 366.2
Bharata Yuddha, Kekawin, HN 24
Bima Bungkus, Lampahan, RP 247.20, RP 250.23, RP 250C.1(82)
Bimasuci Sekar Ageng, Serat, RP 278, HN 27.2; *see also* Déwaruci.
Bimasuci, Lampahan, RP 249.14, RP 250B.79, RP 250C.1(13), RP 250D.33
Bisma Parwa, Lampahan, RP 235.3
Boma Rabi, Lampahan, RP 250B.29, RP 250D.2
Boma Suruhan, Serat, Lampahan, RP 255.4
Bomantaka, Lampahan, RP 250B.31. RP 250D.3
Bomantara, Lampahan, RP 250B.28, RP 250D.1
Bondhaloba, Lampahan, RP 250.22
Bondhan Peksa Jandhu, Lampahan, RP 250B.24
Bongkokan, Lampahan, RP 250D.8
Brajadenta Balik, Lampahan, RP 249.22, RP 250B.89, RP 250D.42
Bratasunu, Serat, RP 98.2
Bratayuda Kawi Jinarwa, Serat, RP 97.2
Bratayuda Kawi, Serat, HN 24
Bratayuda Sekar Ageng, Serat, RP 97.3
Bratayuda, Kekawin, RP 276
Bratayuda, Serat, RP 132.3, RP 160C, RP 160D
Bremana Bremani, Lampahan, RP 250C.1(99)
Buddha Gotama, Serat, RP 357.3
Buddha Serat Rama Keling, RP 294. 17
Buddha-Kresna, Serat, RP 357
Buddhayana, Serat, RP 163, RP 180, RP 181, RP 182, RP 183, RP 184
Buk Pawukon sarta Ringkel lan Poncasuda, RP 367.6
Buku-Buku tumrap ing Sejarah Kebudayaan, RP 368.10(4)
Bumbu Rokok, RP 226.3
Bundhelan Tulisan Tangan Pujongga Ronggawarsita, RP 370
Bundhelan: Klempakan Serat-Serat, RP 368
Bungkukan, Lampahan, RP 250B.38
Bungkus, Lampahan, RP 250E.2(1), RP 250E.2(4)
Bustam, Serat, RP 328
Bustam, Suluk, RP 327.1, RP 328

C

Cabolang, Serat, RP 294B.3, RP 311, RP 312–314
Cacah Jiwa Pémahan ing Prajakintakan, RP 235.4
Cakapan Suluk, RP 242.20
Cakepan Suluk Padhalangan (Jinarwa), RP 368.4(5)
Cakepan Suluk, RP 252B.2(4)
Cakranggana - Cakranggani, Lampahan, RP 251C.11, RP 251D.1(11)
Cakrawala Duta, Serat, RP 287
Cakrawarti, Serat, RP 231, RP 232.3, RP 233.3
Calkuthana, Lampahan, RP 247.31
Calunthung, Lampahan, RP 250.12
Candraning Nagara, RP 242.15
Candraning Redi, RP 242.16
Candraning Semar, Tembilung, tuwin Pétruk, RP 242.17
Candrasangkala, Serat, RP 213.5; *see also* Condrasangkala.
Cangkriman Kasampurnan, Serat, RP 213.4
Cangkriman Putri Tarnité, RP 251E.2(17)
Cangkriman, RP 294.4
Cangkrimanipun Éndhang Campurawati dhateng Bambang Wijanarka, RP 242.14

Cangkrimanipun Rahwana kaliyan Bambang Manonbawa, RP 242.4
Carakabasa, RP 346.3
Carapang Sasampuning Bratayuda, Lampahan, RP 250.13
Carita Panji: Fragmen, RP 252B.2(13)
Caritaning Nabi Ibrahim, Serat, RP 348.4
Caritaning Nabi Nuh, Serat, RP 348.5
Cariyos Dajal utawi Kadis Kawandasa, 1773, RP 343
Cariyos Jaman Buda, RP 12.5
Cariyos Joko Pekik – Joko Raras, RP 12.4
Cariyos Kresna ing Hindhustan, RP 357.2
Cariyos Kupman Sariyan ing Nagari Pérsi, RP 132.1
Cariyos Lelampahanipun Ki Padmasusastra dhateng Nagari Néderlan Nalika Taun Maséhi 1891, RP 310
Cariyos Lelampahanipun Liman Pethak Mahipat, RP 368.2
Cariyos Pandhita ingkang Sampurna ing Pati, Suluk, RP 332.16, RP 333.14
Cariyos Parikesit, Raja Ngastina, RP 12.3
Cariyos Prabu Mundhingsari ing Pajajaran, RP 80.5
Cariyos Prabu Tunjungséta kaliyan Ki Panjang Mas, RP 12.7
Cariyos Purwa: 5 Lampahan, RP 255
Cariyos Purwa: Sekar Macapat, RP 255A
Cariyos Puyur ing Nagari Pérsi, RP 132.1
Cariyos Ringkesan Babat Tanah Jawi, Jaman Karaton Surakarta Hadiningrat, Buku, RP 120
Cariyos Séwu Satunggal Dalu, Serat, RP 285, RP 286
Cariyos Sultan Barbari, RP 133.0
Cariyos Tabitekabir ing Nagari Pérsi, RP 132.1
Cariyos Tapa, Suluk, RP 333.19
Cariyos Tedhakan saking Kitab Salasilah, Kagunganipun Kiyahi Tumenggung Arungbinang, RP 333.28
Cariyos Wana Kethu, RP 12.6
Cariyos Wuwulang ing Pandhita kang Utami, Suluk, RP 333.27
Cariyosipun Prabu Bagyubagsan, RP 132.2
Cariyosipun Prabu Bonaparté, RP 130, RP 131
Cariyosipun Sèh Mlaya, Awit Kala Dèrèng Jumeneng Wali, RP 333.26
Cariyosipun Sultan Binathara ing Nagari Barbari, RP 133.1
Cathetan Bab Tamu ing Surakarta taun 1920an, RP 368.8
Cathetan Dhaupipun R.Ng. Mangunjaya tuwin R.Ng. Mangundipura, RP 213.12
Cathetan ingkang Dèrèng Wonten ing Buk, Magépokaken Tatakrama utawi Adat ingkang sampun Kalampahan, saking Ènget-Èngetanipun Abdi-dalem Sepuh-Sepuh, RP 77.5
Cathetan K.P.H. Hadiwijaya Bab Zelf Bestuur, 1931, RP 368.9(3)
Cathetan Karaton Surakarta AJ 1656–1689, RP 31.7
Cathetan Keuangan: Kepatihan and Radya Pustaka Museum, RP 368.12
Cathetan Lahiripun Para Putra R.T. Prajakintaka, RP 235.5
Cathetan Miyos-Dalem I.S.K.S. Pakubuwana IV, RP 31.2
Cathetan Ngéngingi Sastra Jawi, RP 252B.2(8)
Cathetan Pawukon, RP 232.4, RP 237.12, RP 366.11, HN 28.1
Cathetan Pejahipun R.M.H. Tondakusuma kaliyan R.Ng. Sastrahukara, RP 241.2(1)
Cathetan Pulitik Hadiwijayan, RP 368.9
Cathetan Salsilah: Karaton Surakarta, RP 65B.6
Cathetan tumrap ing Aksara, HN 27.8
Cathetan tumrap ing Dhuwung ingkang Wonten ing Museum Batavia, RP 368.10(6)
Cathetan tumrap ing Sejarah Demak, RP 370.7(2)
Cathetan Tumraping Sadranan Karaton Surakarta, RP 368.6
Cathetan tumraping Watu Karaton saking R. Adipati Sasradiningrat Sumaré Ngimagiri, RP 71.5
Cathetan Warni-Warni tumrap ing Karaton Surakarta, RP 237.1
Cathetan Warni-Warni tumrap ing Pawayangan, RP 241.2
Cathetan Warni-Warni, RP 20.2, RP 70.3, RP 198B.5, RP 347B.2, RP 368.7, RP 370.7
Cathetan: Pustaka Raja Purwa, RP 368.4(1)
Catur Pandaha, Lampahan, RP 252B.1(39)
Catur Pandaha, Serat, RP 179, RP 193, RP 194, RP 200
Cebolèk, Serat, RP 212

Cekakipun Sastrajéndra Ayuningra, RP 252B.2(5)
Cèkèl Éndralaya, Lampahan, RP 242.3, RP 249.8, RP 250B.73, RP 250D.30
Cèkèl Udaratih, Lampahan, RP 249.26, RP 250B.93, RP 250D.46
Cemporèt, Serat, RP 366.35
Centhini, Serat, RP 198B.2, RP 311, RP 312–314, RP 315A, RP 315B, RP 315C–RP 320, RP 320B, RP 320C, RP 321, RP 322. RP 323, RP 323B, RP 324.1
Centhini I: Serat Cabolang, Serat, RP 311
Centhini Jalalèn, Serat, RP 324.1
Centhini Jurang Jangkung, Serat, RP 322
Centhini kasambet Ajipamasa, RP 198B.0
Centhini Télamaya, Serat, RP 323
Centhini Tunjungbang, Serat, RP 321
Centhini tuwin Jatiswara, RP 324.0
Centhini Wanantaka – Jurang Jangkung, Serat, RP 323B
Centhini: Serat Cabolang, RP 312–314
Cipta Waskitha, Serat, RP 102.6
Cirining Panatah, RP 241.2(3)
Citralangen, Lampahan, RP 251E.2(28)
Citranggada, Lampahan, RP 250C.1(51)
Clekuthana, Lampahan, RP 250C.1(90)
Cocogan, Lampahan, RP 250C.1(52)
Condra Suténdra, Serat, RP 215.8
Condra, Suluk, RP 106B.3
Condrageni, Serat, RP 294B.3
Condrakusuma Krama, Lampahan, RP 250E.1(28)
Condraning Mongsa Kalihwelas, RP 294.3
Condraning Warni, RP 294.1
Condrasangkala: Sekar Kusumawicitra, RP 294.2; *see also* Candrasangkala.
Condrasengkala Kawi, Serat, RP 366.8
Conto Warni-Warninipun Sinjang Bathik: Jilid I–IV, RP 223 A-RP223 D
Contoh Sekar Tengahan 9 Warni, RP 370.6
Cublikanipun saking Serat Lokapala: Sastraharjéndra, RP 366.24

D

Daftar Abdi-Dalem Karaton Surakarta, RP 251B
Daftar Buku Ecap ingkang Dèrèng Wonten ing Perpustakaan Radya Pustaka, RP 368.10(2)
Damarwulan Ngarit, Lampahan, RP 250E.1(12)
Damarwulan, Serat, RP 271
Danaraja, Lampahan, RP 250C.1(36)
Danasalira, Lampahan, RP 250.10
Danèswara Jumeneng Ratu, Lampahan, RP 251C.1(32),RP 251D.1(32)
Danèswara, Serat, RP 168, RP 174, RP 175, RP 176, RP 177
Danumaya, Lampahan, RP 250C.1(4)
Darma Seti, Lampahan, RP 250C.1(64)
Darmagandhul, Serat, RP 337
Darmakondha tuwin Sastra Sandi Pradongga, HN 22
Darmakondha, Serat, HN 22.1
Darmamaya Rabi, Lampahan, RP 251D.2(13), RP 251E.1(13)
Darmapunggung, Serat, RP 199A
Darmasarana, Serat, RP 161
Darmasarana II, Serat, RP 168
Darmasarana, Lampahan, RP 251C.22. RP 251D.1(22)
Darmasonya, Serat, RP 366.47
Darmasunya, Serat, RP 105.1, RP 363
Darmawasita, Serat, RP 366.29
Darmawongsa, Serat Suluk, HN 20.3
Darmosunyo + Sasana Sunu, RP 105.0
Dasamuka Tapa Turu, Lampahan, RP 250.26
Dasanamaning Utusan, RP 370.7(1)
Dayaningrat Krama, Lampahan, RP 251C.39, RP 251D.1(39)
Descriptive Catalog: Surakartan Contributions to the Amsterdam International Colonial Exhibition of 1883, RP 89
Déwabrata Rabi, Lampahan, RP 250C.1(78)
Déwakasimpar, Lampahan, RP 248.1
Déwakusuma, Lampahan, RP 249.24, RP 250B.91, RP 250D.44
Déwaruci Jarwa Hidayat, Serat, RP 366.41
Déwaruci, Serat, RP 278, RP 329, RP 357.4, RP 366.51, HN 20.3, HN 27.3; *see also* Bimasuci.
Déwatacengkar II, Serat, RP 174
Dhandhang Sangara, inggih Tirtawidada, Lampahan, RP 251.11, RP 251B.11
Dhapuring Dhuwung ingkang Luk utawi ingkang Leres, RP 219.1(5)
Dhatu Sekti, Lampahan, RP 251D.2(16), RP 251E.1(12)
Dhirilaksita, Serat, RP 60
Dhudha, Suluk, RP 327.23
Dhudha, Suluk: Kadhapur Pratélanipun Nyi

Rondha dhateng Ki Dhudha 10 Bab, Wangsalaninpun mawi Wangsit, RP 331
Dipayana, Lampahan, RP 250B.7
Dokumèn Arsip Radya Pustaka Museum, RP 368.13
Dokumèn Arsip Radya Pustaka, RP 368.10
Dokumèn tumrap ing Karaton Surakarta, RP 368.1
Donga kaliyan Jimat, RP 237.11
Donga Panglebur Dosa, RP 107.7
Donga saking Nabi, RP 237.16
Donga Warni-Warni, RP 107.8
Doraweca, *See* Duraweca.
Dosa Gung Nacad Guru, Serat, RP 333.15
Drawayana Drawiyani, Lampahan, RP 251C.4, RP 251D.1(4)
Drusthajumena Rabi, Lampahan, RP 250.52
Dumunung Pasebutan Wiwit ing Jaman Buddha dumugi ing Sapriki (Tumrap ing Bongsa Kapandhitan), Serat, RP 366.21
Duradresana Lalarasé Semarasupi, Lampahan, RP 250.21
Duraweca, Lampahan, RP 52.1, RP 250C.1(59)
Dursasana Mérong, Lampahan, RP 250C.1(32)

E

Éndhang Mayangsari, Lampahan, RP 251E.2(16)
Érangbaya, Lampahan, RP 248.1, RP 250C.1(26)
Errata: Kawruh Empu, RP 217.3
Èsmu: Waris saking Tuwan Sèh Ngabdul Rakub, RP 334
Èsmuning Kanuragan, RP 237.18
Éwahan Angger Sadasa, HN 15.1

G

Gajah Putih Srati Condramurcita, Lampahan, RP 248.1
Gambar Sejati, Lampahan, RP 250.35
Gambar Songsong Abdinipun Kangjeng Gupremèn, RP 88
Gambar Songsong Abdinipun Kangjeng Gupremèn, Songsong Pasisir, RP 85.4
Gambar Songsong Ganjaran: Karaton Surakarta, RP 87
Gambar Songsong ing Surakarta: Wiwit Agem-Dalem Ingkang Sinuhun Kangjeng Susuhunan dumugi Garwa Putra Santana saha Abdi-Dalem Nagari Dhusun Sadaya, RP 85
Gambar Songsong Karaton Ngayogyakarta, RP 85.3
Gambar Songsong Karaton Surakarta, RP 85.1, RP 86
Gambar Songsong Karaton Surakarta, Mangkunagaran, Karaton Ngayogyakarta, tuwin Abdinipun Kangjeng Gupremèn, RP 85
Gambar Songsong lan Katrangan Warni-Warni, RP 89
Gambar Songsong Mangkunagaran, RP 85.2
Gambar Wandaning Jejeran, RP 222.5
Gambiranom Ongkawijaya, Lampahan, RP 250B.45
Gambiranom, Lampahan, RP 250.2, RP 250C.1(57), RP 250E.2(26)
Gancaring Lakon Palasara: Pethikan saking Kagungan-Dalem Pakem ing Karaton, RP 241.1
Gandhenging Basa: Purwa, Madya, Wasana, RP 294.12
Gandrung Turida, Serat, RP 108.6
Ganjaran, Lampahan, RP 250B.34, RP 250D.4
Garudha Winantéya, Lampahan, RP 252B.1(12)
Garwa Kancana kang saking Susunan Ratu, Suluk, RP 348.6
Gatha Retna, Suluk, RP 326.9
Gathutkaca Lahir, Lampahan, RP 247.40
Gathutkaca Ngimpi Rabi, Lampahan, RP 250B.53, RP 250D.18
Gathutkaca Rabi Limbuk, Lampahan, RP 250B.52, RP 250D.17
Gathutkaca Sakit, Lampahan, RP 250B.51, RP 250D.16
Gendhing Wonten ing Padhalangan, RP 129.3
Gendrayana Pepara, Lampahan, RP 251C.5, RP 251D.1(5)
Gendrèh Kamasan kaping II, Lampahan, RP 250C.1(29), RP 250E.2(20)
Gendrèh Kemasan, Serat Lampahan, RP 255.2
Gita Sipat Nabi, RP 348.2
Gonda Sanggama ing Pejah, RP 44.6
Gondakusuma Rabi, Lampahan, RP 251C.19, RP 251D.1(19)

Gondamana, Lampahan, RP 247.35
Gondamana Sakit, Lampahan, RP 247.17
Gondamana Sayembara, Lampahan, RP 250C.1(95)
Gondawardaya, Lampahan, RP 250B.62
Gondawati, Lampahan, RP 250C.1(22)
Gontor, Serat Suluk, RP 4.3
Gorawongsa, Lampahan, RP 247.19, RP 250B.9, RP 250C.1(6), RP 250C.81
Gugahan Kresna, Lampahan, RP 249.38, RP 250D.57
Gugahan Parta, Lampahan, RP 248.1

H

Hagnyabrata, Serat, RP 215.5
Hal Wayang, RP 243
Hanggamaya, Lampahan, RP 249.21
Hanoman Duta, Lampahan, RP 250E.2(8)
Hastana ing Jalasutra, HN 11
Hastana Panembahan Banyak Bakung, HN 11
Hemel en Aarde, RP 363
Hidayat Jati tuwin Jangkan Mangkunagaran, RP 215.0
Hidayat Jati, Serat, RP 113, RP 215.1
Hyang Narada Balik, Lampahan, RP 250B.35

I

Ibaratipun Serat Bimasuci, RP 252B.2(6)
Iber-Iber, Serat, RP 110.5
Ibnu Abas, Kitab Tafsir, RP 102.7
Ibnu Abas, Suluk, RP 366.58
Ila-Ila, RP 368.5(1)
Iman Tokit, Suluk, RP 326.4
Impuni, Lampahan, RP 250D.9
Inventaris Topèng ingkang Wonten ing Museum Radya Pustaka, RP 368.10(5)
Irawan Lahir, Lampahan, RP 250B.42
Irawan Maling, Lampahan, RP 250B.44, RP 250C.1(30), RP 250E.2(25)
Irawan Maling Titisari, Lampahan, RP 250B.46
Irawan Rabi, Lampahan, RP 250B.48, RP 250C.1(58), RP 250E.2(27)
Isi Tedhakan Pranatan-dalem tuwin Serat Warni-Warni tumrap ing Nagara Surakarta, Buku, RP 125
Iskandar, Serat, RP 350
Ismu: Asmaraning Patimah, RP 107.4

J

Jabelan Pringgandani, Lampahan, RP 250C.1(72)
Jagal Abilawa, Lampahan, RP 247.25, RP 250B.19, RP 250C.1(85)
Jaganala, Lampahan, RP 250B.47, RP 250D.14
Jaka Asik, Lampahan, RP 250E.1(8)
Jaka Bandhung, Lampahan, RP 250E.1(30)
Jaka Blongsong, Lampahan, RP 252B.1(10)
Jaka Bluwo, Lampahan, RP 252B.1(54)
Jaka Kandhayu, Lampahan, RP 251C.34, RP 251D.1(34)
Jaka Kandhuwan: Kéyong Mas, Lampahan, RP 252B.1(33)
Jaka Katawengan, Lampahan, RP 252B.1(20)
Jaka Ketanuwan, Lampahan, RP 251E.2(21)
Jaka Lalita, Lampahan, RP 252B.1(30)
Jaka Lodhang, Serat, RP 110.8
Jaka Nglinglung, Lampahan, RP 251D.2(15)
Jaka Pangasih, Serat, RP 211
Jaka Panjaring, Lampahan, RP 252B.1(56)
Jaka Semawung, Lampahan, RP 252B.1(42)
Jaka Sengara Rabi, Lampahan, RP 251C.40, RP 251D.1(40)
Jaka Sidik, Lampahan, RP 251E.2(27), RP 252B.1(18)
Jaka Sumarma, Lampahan, RP 252B.1(13)
Jaka Sumilir, Lampahan, RP 254
Jaka Sumilir: Rabiné Laléyan, Lampahan, RP 252B.1(35)
Jaka Suponca Rabi, Lampahan, RP 250E.1(25)
Jaka Suruh, Lampahan, RP 250E.1(6)
Jaka Tatanuwan, Lampahan, RP 252B.1(25)
Jaka Tutuka, Lampahan, RP 251C.28, RP 251D.1(28)
Jaladara Rabi, Lampahan, RP 247.29, RP 250C.1(88)
Jalma Mulya, Suluk, RP 326.30
Jalumampang, Lampahan, RP 252B.1(5)
Janma Hina, Suluk, RP 326.23
Janturan Bathara Guru, RP 251B
Janturanipun Bathara Guru, RP 242.10
Janturanipun Ratu Dwarawati, RP 242.6
Janturanipun Ratu ing Madura, RP 242.8
Janturanipun Ratu ing Ngastina, RP 242.9
Janturanipun Ratu Ngamarta, RP 242.7
Jati Pitutur, Lampahan, RP 251E.2(25), RP 252B.1(37)
Jatiswara lsp., Serat, RP 325.0

Jatiswara, Serat, RP 324.2, RP 325.1
Jatiwasésa, Lampahan, RP 250C.1(73)
Jayabaya lan Wangsalan, Serat, RP 213
Jayabaya, Serat, RP 185, RP 186, RP 187,
Jayadratha Rabi, Lampahan, RP 247.33, RP 250B.15, RP 250C.1(92)
Jayakusuma, Lampahan, RP 250C.1(14)
Jayalengkara, Serat, RP 178
Jayalengkara – Lembu Subrata Krama, Lampahan, RP 251C.44, RP 251D.1(44)
Jayalengkara Purwacarita, Serat, RP 199B
Jayalengkara: Prabu Bali Nungsa Kambangan Kawit Bedhah Bali Galèlèng, Lampahan, RP 252.5
Jayamurcita, Lampahan, RP 249.34, RP 250B.101, RP 250D.54
Jayasaloba, Lampahan, RP 250.20
Jayasengara, Lampahan, RP 248.1
Jayasengara Ngraman, Lampahan, RP 251C.45, RP 251D.1(45)
Jayasupena, Lampahan, RP 251E.2(20)
Jayèngbaya, Serat, RP 338
Jayèngrana Jumeneng Nata, Lampahan, RP 252B.1(41)
Jayèngsari Krama Sekartaji, Lampahan, RP 252B.1(50)
Jayèngsastra, Serat, RP 102.9, RP 108.2
Jebèng, Suluk, RP 326.2, RP 327.7, RP 332.11, RP 333.7
Jejeranipun Raton ing Ringgit Gedhog, RP 242.18
Jejuluk saha Garjita Watakipun para Ratu Gedhog, RP 242.19
Jejulukanipun para Ratu, RP 242.11
Jekrèk, Serat, RP 106B.4
Jitabsara, Serat, RP 366.28
Johar Kak, Suluk, RP 326.18
Johar Mumkin, Suluk, RP 332.4, RP 333.2
Johar, Kitab, HN 20.3
Johar, Suluk, RP 326.16
Jongka ingkang Teksih Jarwa, Serat, RP 366.34
Jongka Jayabaya tuwin Lambanging Nagari akaliyan Lambanging para Ratu, RP 370.5
Jongka Jayabaya, HN 12
Jongka Jayabaya, Serat, RP 213.2, RP 214.1, RP 237.8
Jongka Mangkunagaran, Serat, RP 215.2
Jongkanipun Resi Drawa , Serat, RP 366.35
Jongkawahana, Serat, RP 265
Jugulmudha, Serat, RP 115, RP 116
Jumenengipun Binathara Prabu Mundhingsari, Lampahan, RP 250E.1(19)
Jumenengipun Prabu Mundhingsari, Lampahan, RP 250E.1(27)
Jumenengipun Raden Alidrawa, Lampahan, RP 251D.1(19)
Jumenengipun Ratu Ayu, Lampahan, RP 250E.1(9)
Jumenengnya Ratu Puntadéwa, Lampahan, RP 250C.1(9)

K

Kadis Rasul Iskandar, RP 350
Kadis Rasul, Serat, RP 348
Kadis Rasul, Suluk, RP 327.11
Kadis Tanbihul Apilin, Serat, HN 19.1
Kadis, Serat, RP 107.3
Kadis, Suluk, RP 326, RP 326.1, RP 326.15
Kagungan-dalem Serat Babad Wiwit Pacina, I.S.K.S. Pakubuwana II Jengkar saking Negari ing Kartasura, Wekasipun Prangipun Jayawinata, RP 32
Kahanan Jati, Suluk, RP 326.5
Kakiki, Suluk, RP 326.7
Kakrasana Rabi, Lampahan, RP 250B.12
Kalasurya, Serat, RP 266
Kalatidha, Serat, RP 196 D.2, RP 198B.1, RP 216, HN 19.4
Kalempaking Piwulang ingkang Kasebut ing Salebeting Serat Paramayoga sarta Pustaka Raja, RP 145
Kalimah Sadat, Suluk, RP 327.10
Kalimataya, Serat, RP 196C, RP 196 D.0-1
Kandhihawa, Lampahan, RP 250B.32, RP 250C.1(27), RP 250E.2(18), RP 266
Kandhihawa, Serat Lampahan, RP 255.3
Kandhihawan Rabi, Lampahan, RP 251C.37, RP 251D.1(37)
Kaniraras, Lampahan, RP 251C.26, RP 251D.1(26)
Kanugrahan, Suluk, RP 333.18
Kanumayasa, Lampahan, RP 250C.1(75)
Kaol saking Kitab Musarar, Serat, RP 213.1, RP 237.8
Kaowahan Pranatan I.S.K.S. Pakubuwana IX (9 Pasa Jé 1798), RP 121B.22
Karaga Jawi, Serat, RP 248.4
Karna Rabi, Lampahan, RP 250B.13
Karna Wisuda, Lampahan, RP 249.35, RP 250B.102

Kart Pulo Tanah Jawi, RP 362
Kartawiyoga, Lampahan, RP 247.28
Katalogus Barang Surakarta ingkang Kapajang Wonten Tentoonstelling Amsterdam 1883, RP 89
Katalogus Kuna Naskah Carik ingkang Wonten ing Perpustakaan Radya Pustaka, RP 368.10(1)
Katedhakan Katuranggan Kapal mawi Gambar saking Kagungan-Dalem Buk Sasono Poestoko 98 Ca, RP 228
Katrangan Reringkasan ing Lampahan Asthagina, RP 366.27
Katranganipun Aksara Sangskrit utawi Aksara Jawi Kina, RP 302.2
Katuranggan Kapal tuwin Pakem Purwa Kresna Kembang, RP 229.0
Katuranggan Kapal, Serat, RP 226.0-1, RP 227, RP 228, RP 229.1, RP 230
Kawi Basa Manuhara, Serat, RP 366.30
Kawi Bausastra, Serat, RP 288
Kawi Dasanama, Serat, RP 294B.1, RP 366.6
Kawi Dasanama tuwin Condrasangkala, RP 294B
Kawi Parti Sarananipun Kangjeng Radèn Adipati Sasradiningrat Nalika Wisuddha Jumeneng Pepatih-Dalem ing Surakarta, RP 366.5
Kawontenanipun Kawi Saranduning Badan Sedaya, RP 366.7
Kawontenanipun Srandu Ringgit Gedhog, RP 246
Kawontenanipun Srandu Ringgit Purwa, RP 245
Kawontenanipun Yayasan-Dalem Para Panjenengan-Dalem Nata: Wiwit Kartasura dumugi Surakarta, RP 92
Kawruh Bathik, RP 222.1
Kawruh Dakon, RP 294.15
Kawruh Dhuwung, RP 222.4
Kawruh Empu, RP 218
Kawruh Empu saha Dhapuring Dhuwung, RP 217.1
Kawruh Empu tuwin Awitipun Pulo Jawi Wonten ingkang Jumeneng Nata Binathara, RP 217.0
Kawruh Islam, Serat, RP 102.5
Kawruh Kalang, RP 89.4, RP 225
Kawruh Kamanungsan, RP 309
Kawruh Kuningan, RP 222.6
Kawruh Mranggi, RP 221
Kawruh Nabuh Gongsa, RP 384
Kawruh Padhalangan, RP 242, RP 250C.2
Kawruh Sayang, RP 222.2
Kawruh Warni-Warni: Bab Bathik, Sayang Dhuwung, Warongka, Landhéyan, Kuningan, RP 222.0
Kawruh Warongka, RP 222.3
Kecubung, Lampahan, RP 250B.63
Kekawin Bharata Yuddha, HN 24
Kekawin Bratayuda, RP 276
Kekawin Parthayajnya, RP 282
Kekawin Ramayana, RP 272, RP 273
Kératabasa, Serat, RP 102.4, RP 300, RP 366.10
Kératabasa: Kala ing Kina Winastan Udaka Wimba, RP 366.9
Kéyong Mas, inggih Dhalang Kondhabawana, Lampahan, RP 251E.2(18)
Ki Lapawarna, Lampahan, RP 251E.2(5)
Kidang Kencana, Lampahan, RP 251E.2(22)
Kijing Nirmala, Lampahan, RP 251.4, RP 251B.4
Kilat Buwana, Lampahan, RP 247.14, RP 250C.1(69)
Kisawasidhi, Lampahan, RP 250C.1(39)
Kitab Bayan Udayan, RP 366.31
Kitab Jawan, RP 118
Kitab Jawèn Prawirabayan, RP 118
Kitab Johar, HN 20.3
Kitab Musarar, RP 213.2
Kitab Nasikhatulmuluk, RP 333.21
Kitab Ngusulbiyah, RP 348.1
Kitab Pki Min'ijulkawin, RP 351
Kitab Samsul Mu'arip ing Kusumadiningratan, HN 29
Kitab Tafsir Ibnu Abas, RP 102.7
Kitab Topah: Papethikan Kitab Topah, Kakaranganipun Ibnu Kajar, RP 121B.18
Kitab Tuhfah, HN 15.2
Kitiran Mancawarna, Lampahan, RP 251.15, RP 251D.2(4), RP 251E.1(4)
Klempakan Babad: Babad Mataram tuwin Babad Giyanti, RP 20.0
Klempakan Piwulang, RP 102.0
Klempakan, Serat, HN 18.0, HN 19.0, HN 27
Klempakan: Angger-Angger tuwin Kitab Tuhfah, HN 15.0
Klempakan: Lampah-Lampah Sowanipun Pepatih-Dalem lsp., RP 80.0
Klempakan: Murtining Tunggal, RP 70.0

Klempakan: Parimbet Pawukon tuwin Serat Mumulé, HN 28
Kongsa, Lampahan, RP 250B.10
Kongsa Adu-Adu, Lampahan, RP 250C.1(86)
Kongsa Pragaka, Lampahan, RP 247.27
Kramanipun Prabu Suryamiluhur, Lampahan, RP 252B.1(57)
Kresna Denawa, Lampahan, RP 250B.59, RP 250D.23
Kresna Gugah, Lampahan, RP 248.1, RP 250B.105
Kresna Kembang, Lampahan, RP 248.1, RP 250C.1(48), RP 253
Kresna Malangdéwa, Lampahan, RP 249.40
Kresna Sekar, Lampahan, RP 229.2, RP 247.36, RP 250B.21
Kresnabujongga, Lampahan, RP 250C.1(96)
Kridhakresna, Lampahan, RP 250C.1(11)
Kridhaksara, Serat, RP 301, RP 367.3
Kuda Narawongsa, Lampahan, RP 252B.1(19)
Kudanadpada Rabi, Lampahan, RP 251E.2(17), RP 252.2 , RP 252B.1(55)
Kudasumarma, Lampahan, RP 252.4
Kumalaseti, Lampahan, RP 250C.1(24), RP 250C.1(71)
Kumbayana, Lampahan, RP 250B.17, RP 250C.1(93)
Kunjarakarna, Serat, RP 283
Kunti Borèng, Lampahan, RP 250B.61
Kuntul Wilanten, Lampahan, RP 247.38
Kuntul Winalanten, Lampahan, RP 250B.58, RP 250C.1(55)
Kupiya Iber I.S.K.S. Pakubuwana II, RP 31.8
Kur'an Kajawèkaken, RP 339, RP 340–342
Kusumawicitra, Serat, RP 145, RP 294B.2, RP 298
Kutub, Suluk, RP 332.9, RP 333.5; *see also,* Sèh Samsu Tabrèd.
Kyai Ageng Séla Dinadar, RP 102.2
Kyai Sayang, Serat, RP 53

L

Lahiré Palasara, Lampahan, RP 250C.1(76)
Lahiré Setyaki, Lampahan, RP 250C.1(10)
Lahiré Wisanggeni, Lampahan, RP 250C.1(47)
Lahiripun Arjunasasra, Lampahan, RP 250C.1(19)
Lahiripun Damarwulan, Lampahan, RP 250E.1(10)
Lahiripun Dasamuka, Lampahan, RP 250.25
Lahiripun Indrajid, RP 250.27
Lahiripun Irawan, Lampahan, RP 250D.12
Lahiripun Jaka Kandhuyu, Lampahan, RP 251C.31, RP 251D.1(31)
Lahiripun Kongsa, Lampahan, RP 250C.1(7), RP 250E.2(7), RP 250E.2(9)
Lahiripun Ongkawijaya, Lampahan, RP 250D.11
Lahiripun Pandhu, Lampahan, RP 250.24, RP 250C.1(79)
Lahiripun Panji Sepuh, Lampahan, RP 252B.1(46)
Lahiripun Parikesit,Lampahan, RP 250E.2(22)
Lahiripun Radèn Bondhan Kejawèn, Lampahan, RP 250E.1(21)
Lahiripun Radèn Sucitra, Lampahan, RP 251C.23, RP 251D.1(23)
Lahiripun Radèn Suputra, Lampahan, RP 251C.20, RP 251D.1(20)
Lakining Musthika utawi Tumangkaring Manusa, Serat, RP 114
Lakon Pasemon, RP 241.2(2)
Lakon Wayang Purwa Sawitri, RP 368.4(4)
Laksita Candra Patya, Serat, RP 215.4
Laksita Candra Raja, Serat, RP 215.3
Laksita Condra Atma, Serat, RP 215.7
Lambang Nagari, RP 213.3
Lambang tuwin Jongka Nagara: Jongka Jayabaya, Kaol saking Kitab Musarar, RP 237.8
Lambanging Nagari akaliyan Lambanging Para Nata, RP 366.34
Lambanging Nagari akaliyan Lambanging Para Ratu Satunggal-Tunggal, RP 214.2
Lambangkara, Lampahan, RP 249.30, RP 250B.97, RP 250C.1(60), RP 250D.50
Lampah-Lampah Pamaringipun Jakat-Dalem Bokor Mas dhumateng Abdi-Dalem Radèn Pangulu, RP 82.2
Lampah-Lampah Sowanipun Pepatih-Dalem, RP 80.1
Lampahan Abimanyu Géndhong, RP 250C.1 (31)
Lampahan Ada-Ada Bimasuci, RP 250.57
Lampahan Adegnya Prabu Kurupati, RP 250C.1(17)
Lampahan Ajidarma, RP 251.9, RP 251B.9
Lampahan Ajisaka, RP 251C.27, RP 251D.1(27)

Lampahan Alap-Alapan Dyah Ragil Pergiwongsa ing Jenggala, RP 270
Lampahan Alap-Alapan Secaboma, RP 247.37 , RP 250B.23, RP 250E.2(23)
Lampahan Alap-Alapan Surtikanthi, RP 247.30
Lampahan Alidrawa Rabi, Dados Ratu, RP 251D.2(17)
Lampahan Andaka Wulung, RP 251E.2(30), RP 252B.1(2)
Lampahan Anglingkusuma, RP 251C.9, RP 251D.1(9)
Lampahan Angruna-Angruni, RP 247.1, RP 250C.1(102)
Lampahan Anjali-Retna, RP 250C.1(37)
Lampahan Anjayamiséna Lahir, RP 251E.1(11)
Lampahan Arca Anjana, RP 251C.13. RP 251D.1(13)
Lampahan Aribawa, RP 250C.1(46)
Lampahan Arjuna Blongsong, RP 250B.57, RP 250D.22
Lampahan Arjuna Terus, RP 249.4 , RP 250B.67, RP 250D.26
Lampahan Arjuna Wiwaha, RP 248.1
Lampahan Arjunasasra, inggih Semantri, RP 250E.2(1)
Lampahan Arjunasasrabau, RP 250.29
Lampahan Asmaradahana, RP 248.5
Lampahan Atat Ijo, RP 252B.1(1)
Lampahan Babad Mamenang, inggih Pelem Talijiwa, RP 251.1, RP 251B.1
Lampahan Babad Wanamarta, RP 247.26, RP 250C.1(8); *see also* Lampahan Wanamarta.
Lampahan Babaripun Taman Randhu Kuning, RP 251C.4, RP 251D.1(41)
Lampahan Badhèr Bang, RP 247.43
Lampahan Bagawan Palasara, RP 247.12
Lampahan Bagawan Resipati, RP 247.3
Lampahan Balé Segala-gala, RP 250C.1(84)
Lampahan Bambang Abiyasa, RP 250C.1(33)
Lampahan Bambang Danaselira, RP 250C.1(23)
Lampahan Bambang Danuasmara, RP 249.12, RP 250B.77, RP 257
Lampahan Bambang Danuasmara Dhaup lawan Déwi Wisathawati, RP 257
Lampahan Bambang Danuasmara Rabi, RP 250.39
Lampahan Bambang Déwakasimpar, RP 250.36
Lampahan Bambang Karna Wisudha, RP 250C.1(3)
Lampahan Bambang Kawa, RP 250C.1(54)
Lampahan Bambang Kembar, RP 249.11, RP 250B.76, RP 250D.32
Lampahan Bambang Kumbayana, RP 247.23, RP 250E.2(5)
Lampahan Bambang Maduseti, RP 250C.1(2)
Lampahan Bambang Manonbawa, RP 250E.2(28)
Lampahan Bambang Pamegat Tresna, RP 250C.1(15)
Lampahan Bambang Parikenan, RP 250C.1(100)
Lampahan Bambang Sakri, RP 247.11
Lampahan Bambang Sakutrem, RP 247.10
Lampahan Bambang Sinom Prajongga, RP 249.41
Lampahan Bambang Sitijaya, RP 250.4
Lampahan Bambang Sumantri, RP 250.30
Lampahan Bambang Supena, RP 249.36, RP 250B.103, RP 250D.55
Lampahan Bambang Wisageni, RP 250B.37
Lampahan Bandung Bandawasa, RP 250.18
Lampahan Bandung Sambetipun, RP 250.19
Lampahan Bangun Taman Mahérakaca, RP 247.42, RP 250E.2(12)
Lampahan Banjaransari Rabi, RP 250E.1(3), RP 250E.1(23)
Lampahan Baruklinthing, RP 250E.1(29)
Lampahan Basudéwa Grogol, RP 247.19
Lampahan Basudéwa Rabi, RP 247.16
Lampahan Bathara Raja Mangkaradéwa, RP 251C.21. RP 251D.1(21)
Lampahan Bathara Sakri Rabi, RP 250E.2(15)
Lampahan Batulata, RP 250E.1(2)
Lampahan Bedhah Bali, RP 251E.2(10)
Lampahan Bedhah Bali: Jaya-asmara, RP 252B.1(52)
Lampahan Bedhah Bali: Jayèngtilam, RP 252B.1(45)
Lampahan Begawan Respati, RP 250C.1(97)
Lampahan Begawan Sidhikara, RP 250C.1(16)
Lampahan Bima Bungkus, RP 247.20, RP 250.23, RP 250C.1(82)
Lampahan Bimasuci, RP 249.14, RP 250B.79, RP 250C.1(13), RP 250D.33
Lampahan Bisma Parwa, RP 235.3

Lampahan Boma Rabi, RP 250B.29, RP 250D.2
Lampahan Boma Suruhan, Serat, RP 255.4
Lampahan Bomantaka, RP 250B.31. RP 250D.3
Lampahan Bomantara, RP 250B.28, RP 250D.1
Lampahan Bondhaloba, RP 250.22
Lampahan Bondhan Peksa Jandhu, RP 250B.24
Lampahan Bongkokan, RP 250D.8
Lampahan Brajadenta Balik, RP 249.22, RP 250B.89, RP 250D.42
Lampahan Bremana Bremani , RP 250C.1(99)
Lampahan Bungkukan, RP 250B.38
Lampahan Bungkus, RP 250E.2(1), RP 250E.2(4)
Lampahan Cakranggana - Cakranggani, RP 251C.11, RP 251D.1(11)
Lampahan Calkuthana, RP 247.31
Lampahan Calunthung, RP 250.12
Lampahan Carapang Sasampuning Bratayuda, RP 250.13
Lampahan Catur Pandaha, RP 252B.1(39)
Lampahan Cèkèl Éndralaya, RP 242.3, RP 249.8, RP 250B.73, RP 250D.30
Lampahan Cèkèl Udaratih, RP 249.26, RP 250B.93, RP 250D.46
Lampahan Citralangen, RP 251E.2(28)
Lampahan Citranggada, RP 250C.1(51)
Lampahan Clekuthana, RP 250C.1(90)
Lampahan Cocogan, RP 250C.1(52)
Lampahan Condrakusuma Krama, RP 250E.1(28)
Lampahan Damarwulan Ngarit, RP 250E.1(12)
Lampahan Danaraja, RP 250C.1(36)
Lampahan Danasalira, RP 250.10
Lampahan Danèswara Jumeneng Ratu, RP 251C.1(32),RP 251D.1(32)
Lampahan Danumaya, RP 250C.1(4)
Lampahan Darma Seti, RP 250C.1(64)
Lampahan Darmamaya Rabi, RP 251D.2(13), RP 251E.1(13)
Lampahan Darmasarana, RP 251C.22. RP 251D.1(22)
Lampahan Dasamuka Tapa Turu, RP 250.26
Lampahan Dayaningrat Krama, RP 251C.39, RP 251D.1(39)
Lampahan Déwabrata Rabi, RP 250C.1(78)
Lampahan Déwakasimpar, RP 248.1
Lampahan Déwakusuma, RP 249.24, RP 250B.91, RP 250D.44
Lampahan Dhandhang Sangara, inggih Tirtawidada, RP 251.11, RP 251B.11
Lampahan Dhatu Sekti, RP 251D.2(16), RP 251E.1(12)
Lampahan Dipayana, RP 250B.7
Lampahan Doraweca, *See* Lampahan Duraweca.
Lampahan Drawayana Drawiyani, RP 251C.4, RP 251D.1(4)
Lampahan Drusthajumena Rabi, RP 250.52
Lampahan Duradresana Lalarasé Semarasupi , RP 250.21
Lampahan Duraweca, RP 52.1, RP 250C.1(59)
Lampahan Dursasana Mérong, RP 250C.1(32)
Lampahan Éndhang Mayangsari, RP 251E.2(16)
Lampahan Érangbaya, RP 248.1, RP 250C.1(26).
Lampahan Gajah Putih Srati Condramurcita, RP 248.1
Lampahan Gambar Sejati, RP 250.35
Lampahan Gambiranom Ongkawijaya, RP 250B.45
Lampahan Gambiranom, RP 250.2, RP 250C.1(57), RP 250E.2(26)
Lampahan Ganjaran, RP 250B.34, RP 250D.4
Lampahan Garudha Winantéya, RP 252B.1(12)
Lampahan Gathutkaca Lahir, RP 247.40
Lampahan Gathutkaca Ngimpi Rabi, RP 250B.53, RP 250D.18
Lampahan Gathutkaca Rabi Limbuk, RP 250B.52, RP 250D.17
Lampahan Gathutkaca Sakit, RP 250B.51, RP 250D.16
Lampahan Gendrayana Pepara, RP 251C.5, RP 251D.1(5)
Lampahan Gendrèh Kemasan, Serat, RP 255.2
Lampahan Gendrèh Kamasan kaping II, RP 250C.1(29), RP 250E.2(20)
Lampahan Gondakusuma Rabi, RP 251C.19, RP 251D.1(19)
Lampahan Gondamana Sakit, RP 247.17
Lampahan Gondamana Sayembara, RP 250C.1(95)

Lampahan Gondamana, RP 247.35
Lampahan Gondawardaya, RP 250B.62
Lampahan Gondawati, RP 250C.1(22)
Lampahan Gorawongsa, RP 247.19, RP 250B.9, RP 250C.1(6), RP 250C.81
Lampahan Gugahan Kresna, RP 249.38, RP 250D.57
Lampahan Gugahan Parta, RP 248.1
Lampahan Hanggamaya, RP 249.21
Lampahan Hanoman Duta, RP 250E.2(8)
Lampahan Hyang Narada Balik, RP 250B.35
Lampahan Impuni, RP 250D.9
Lampahan Irawan Lahir, RP 250B.42
Lampahan Irawan Maling, RP 250B.44, RP 250C.1(30), RP 250E.2(25)
Lampahan Irawan Maling Titisari, RP 250B.46
Lampahan Irawan Rabi, RP 250B.48, RP 250C.1(58), RP 250E.2(27)
Lampahan Jabelan Pringgandani, RP 250C.1(72)
Lampahan Jagal Abilawa, RP 247.25, RP 250B.19, RP 250C.1(85)
Lampahan Jaganala, RP 250B.47, RP 250D.14
Lampahan Jaka Asik, RP 250E.1(8)
Lampahan Jaka Bandhung, RP 250E.1(30)
Lampahan Jaka Blongsong, RP 252B.1(10)
Lampahan Jaka Bluwo, RP 252B.1(54)
Lampahan Jaka Kandhayu, RP 251C.34, RP 251D.1(34)
Lampahan Jaka Kandhuwan: Kéyong Mas, RP 252B.1(33)
Lampahan Jaka Katawengan, RP 252B.1(20)
Lampahan Jaka Ketanuwan, RP 251E.2(21)
Lampahan Jaka Lalita, RP 252B.1(30)
Lampahan Jaka Nglinglung, RP 251D.2(15)
Lampahan Jaka Panjaring, RP 252B.1(56)
Lampahan Jaka Semawung, RP 252B.1(42)
Lampahan Jaka Sengara Rabi, RP 251C.40, RP 251D.1(40)
Lampahan Jaka Sidik, RP 251E.2(27), RP 252B.1(18)
Lampahan Jaka Sumarma, RP 252B.1(13)
Lampahan Jaka Sumilir, RP 254
Lampahan Jaka Sumilir: Rabiné Laléyan, RP 252B.1(35)
Lampahan Jaka Suponca Rabi, RP 250E.1(25)
Lampahan Jaka Suruh, RP 250E.1(6)
Lampahan Jaka Tatanuwan, RP 252B.1(25)
Lampahan Jaka Tutuka, RP 251C.28, RP 251D.1(28)
Lampahan Jaladara Rabi, RP 247.29, RP 250C.1(88)
Lampahan Jalumampang, RP 252B.1(5)
Lampahan Jati Pitutur, RP 251E.2(25), RP 252B.1(37)
Lampahan Jatiwasésa, RP 250C.1(73)
Lampahan Jayadratha Rabi, RP 247.33, RP 250B.15, RP 250C.1(92)
Lampahan Jayakusuma, RP 250C.1(14)
Lampahan Jayalengkara – Lembu Subrata Krama, RP 251C.44, RP 251D.1(44)
Lampahan Jayalengkara: Prabu Bali Nungsa Kambangan Kawit Bedhah Bali Galèlèng, RP 252.5
Lampahan Jayamurcita, RP 249.34, RP 250B.101, RP 250D.54
Lampahan Jayasaloba, RP 250.20
Lampahan Jayasengara, RP 248.1
Lampahan Jayasengara Ngraman, RP 251C.45, RP 251D.1(45)
Lampahan Jayasupena, RP 251E.2(20)
Lampahan Jayèngrana Jumeneng Nata, RP 252B.1(41)
Lampahan Jayèngsari Krama Sekartaji, RP 252B.1(50)
Lampahan Jumenengipun Binathara Prabu Mundhingsari, RP 250E.1(19)
Lampahan Jumenengipun Prabu Mundhingsari, RP 250E.1(27)
Lampahan Jumenengipun Raden Alidrawa, RP 251D.1(19)
Lampahan Jumenengipun Ratu Ayu, RP 250E.1(9)
Lampahan Jumenengnya Ratu Puntadéwa, RP 250C.1(9)
Lampahan Kakrasana Rabi, RP 250B.12
Lampahan Kandhihawa, RP 250B.32, RP 250C.1(27), RP 250E.2(18), RP 255.3, RP 266
Lampahan Kandhihawan Rabi, RP 251C.37, RP 251D.1(37)
Lampahan Kaniraras, RP 251C.26, RP 251D.1(26)
Lampahan Kanumayasa, RP 250C.1(75)
Lampahan Karna Rabi, RP 250B.13
Lampahan Karna Wisuda, RP 249.35, RP 250B.102
Lampahan Kartawiyoga, RP 247.28
Lampahan Kecubung, RP 250B.63
Lampahan Kéyong Mas, inggih Dhalang Kondhabawana, RP 251E.2(18)

Lampahan Ki Lapawarna, RP 251E.2(5)
Lampahan Kidang Kencana, RP 251E.2(22)
Lampahan Kijing Nirmala, RP 251.4, RP 251B.4
Lampahan Kilat Buwana, RP 247.14, RP 250C.1(69)
Lampahan Kisawasidhi, RP 250C.1(39)
Lampahan Kitiran Mancawarna, RP 251.15, RP 251D.2(4), RP 251E.1(4)
Lampahan Kongsa Adu-Adu, RP 250C.1(86)
Lampahan Kongsa Pragaka, RP 247.27
Lampahan Kongsa, RP 250B.10
Lampahan Kramanipun Prabu Suryamiluhur, RP 252B.1(57)
Lampahan Kresna Denawa, RP 250B.59, RP 250D.23
Lampahan Kresna Gugah, RP 248.1, RP 250B.105
Lampahan Kresna Kembang, RP 248.1, RP 250C.1(48), RP 253
Lampahan Kresna Malangdéwa, RP 249.40
Lampahan Kresna Sekar, RP 229.2, RP 247.36, RP 250B.21
Lampahan Kresnabujongga, RP 250C.1(96)
Lampahan Kridhakresna, RP 250C.1(11)
Lampahan Kuda Narawongsa, RP 252B.1(19)
Lampahan Kudanadpada Rabi, RP 251E.2(17), RP 252.2 , RP 252B.1(55)
Lampahan Kudasumarma, RP 252.4
Lampahan Kumalaseti, RP 250C.1(24), RP 250C.1(71)
Lampahan Kumbayana, RP 250B.17, RP 250C.1(93)
Lampahan Kunti Borèng, RP 250B.61
Lampahan Kuntul Wilanten, RP 247.38
Lampahan Kuntul Winalanten, RP 250B.58, RP 250C.1(55)
Lampahan Lahiré Palasara, RP 250C.1(76)
Lampahan Lahiré Setyaki, RP 250C.1(10)
Lampahan Lahiré Wisanggeni, RP 250C.1(47)
Lampahan Lahiripun Arjunasasra, RP 250C.1(19)
Lampahan Lahiripun Damarwulan, RP 250E.1(10)
Lampahan Lahiripun Dasamuka, RP 250.25
Lampahan Lahiripun Irawan, RP 250D.12
Lampahan Lahiripun Jaka Kandhuyu, RP 251C.31, RP 251D.1(31)
Lampahan Lahiripun Kongsa, RP 250C.1(7), RP 250E.2(7), RP 250E.2(9)
Lampahan Lahiripun Ongkawijaya, RP 250D.11
Lampahan Lahiripun Pandhu, RP 250.24, RP 250C.1(79)
Lampahan Lahiripun Panji Sepuh, RP 252B.1(46)
Lampahan Lahiripun Parikesit, RP 250E.2(22)
Lampahan Lahiripun Radèn Bondhan Kejawèn, RP 250E.1(21)
Lampahan Lahiripun Radèn Sucitra, RP 251C.23, RP 251D.1(23)
Lampahan Lahiripun Radèn Suputra, RP 251C.20, RP 251D.1(20)
Lampahan Lambangkara, RP 249.30, RP 250B.97, RP 250C.1(60), RP 250D.50
Lampahan Leksmana Mandrakumara Rabi, RP 250.56
Lampahan Lembu Subrata Jumeneng Pandhita, RP 252B.1(38)
Lampahan Lesmana Buru Bojoné Bambang, RP 250.11
Lampahan Lintang Karahatan, RP 251.7, RP 251B.7
Lampahan Lintang Sekti – Lintang Trenggana, RP 252B.1(22)
Lampahan Lintang Sekti, RP 251E.2(14)
Lampahan Lintang Trenggana, RP 250C.1(1)
Lampahan Lisah Tala, RP 247.22
Lampahan Lobaningrat, RP 249.20, RP 250B.87, RP 250C.1(43), RP 250E.2(17)
Lampahan Lokapala, RP 250.28
Lampahan Loncongan, RP 249.15, RP 250B.80, RP 250D.34
Lampahan Loropan, RP 250C.1(68)
Lampahan Madrim Pupulih, RP 251.19, RP 251D.2(9), RP 251E.1(7)
Lampahan Madrim Puwara, RP 251.21, RP 251D.2(11), RP 251E.1(9)
Lampahan Madrim Saraya, RP 251D.2(6)
Lampahan Madrim Sinaraya, RP 251.17
Lampahan Madrim Suraya, RP 251C.7, RP 251D.1(7)
Lampahan Makutharama, RP 256
Lampahan Manon Manonton, RP 250.7
Lampahan Manonbawa, RP 242.4, RP 249.9, RP 250B.74, RP 250C.1(70), RP 250D.31, RP 368.4(2)
Lampahan Mayangkara, RP 250.17, RP 251.10, RP 251B.10
Lampahan Mayangsari: Panji Sakit, RP 252B.1(23)

Lampahan Mayat Miring, RP 250.8
Lampahan Ménak Supena, RP 250E.1(15)
Lampahan Ménda Saraya, RP 251D.2(8), RP 251E.1(6)
Lampahan Mérusupadma, RP 251.14, RP 251D.2(3), RP 251E.1(3)
Lampahan Mikukuhan, RP 247.2, RP 250C.1(101)
Lampahan Mindasuraya, RP 251.18
Lampahan Mintaraga, RP 242. 5, RP 250B.33, RP 250C.1(28), RP 250E.2(19), RP 366.40
Lampahan Muksanipun Prabu Pandhu, RP 250E.2(2)
Lampahan Mupuni, RP 250B.39
Lampahan Murcalana, RP 249.42, RP 250C.1(44)
Lampahan Mustakawèni, RP 250C.1(45)
Lampahan Naga Atmala, RP 247.7
Lampahan Naga Bonda, RP 252B.1(11)
Lampahan Naga Kunta – Naga Kunti, RP 251C.14. RP 251D.1(14)
Lampahan Naga Wilanglung, RP 251C.29, RP 251D.1(29)
Lampahan Nagasarani, RP 251C.1, RP 251D.1(1)
Lampahan Narada Balik, RP 250D.5
Lampahan Narasinga Murti, RP 251.12, RP 251D.2(1), RP 251E.1(1)
Lampahan Narasoma, RP 247.15, RP 250B.8, RP 250C.1(80)
Lampahan Narayana Dadya Ratu, RP 250B.20
Lampahan Narayana Jumeneng Ratu, RP 251C.6, RP 251D.1(6)
Lampahan Narayana Wahya, inggih Wibahni Aji Jayabaya, RP 251.3
Lampahan Narayana Wahya: Aji Jayabaya Lahir, RP 251B.3
Lampahan Narpaswala, RP 251.8, RP 251B.8
Lampahan Ngamarta Rabi, RP 250B.22
Lampahan Ngrènaswara, RP 251E.2(3), RP 251E.2(19), RP 252B.1(15), RP 252B.1(59)
Lampahan Ngrèni: Alap-Alapan, RP 252B.1(48)
Lampahan Niwatakawaca, RP 255.5
Lampahan Obong Balé Segala-Gala, RP 250B.18
Lampahan Obong-Obongan Pasanggrahan Balé Segala, RP 247.24
Lampahan Ondha Ranté: Prabu Jayakusuma Krama, RP 251C.18. RP 251D.1(18)
Lampahan Onggamaya, RP 250B.88, RP 250D.41
Lampahan Ongkawijaya Lahir, RP 250B.41
Lampahan Ongkawijaya Rabi, Serat, RP 255.1
Lampahan Ontareja Kasurupan, RP 250B.55, RP 250D.20
Lampahan Ontareja Rabi, RP 250.47
Lampahan Ontaséna Rabi, RP 250.41
Lampahan Padéwan, RP 250B.85, RP 250D.39
Lampahan Pakumpulan, RP 252.1
Lampahan Palasara, RP 241.1, RP 250B.6
Lampahan Palasara Rabi, RP 250C.1(77)
Lampahan Palgunadi, RP 249.13, RP 250B.78, RP 250C.1(53)
Lampahan Panatasan, RP 252B.1(7)
Lampahan Pancakumara Rabi, RP 250.48
Lampahan Pandayanata Rabi, RP 251C.33, RP 251D.1(33)
Lampahan Pandhan Surat, RP 250B.65, RP 250D.25, RP 251E.2(12), RP 252B.1(9)
Lampahan Pandhawa Dulit, RP 250C.1(94)
Lampahan Pandhawa Dulit tuwin Bondhan Puspajandhu, RP 247.34
Lampahan Pandhawa Gubah, RP 250C.1(12), RP 250E.2(21)
Lampahan Pandhawa Gupak, RP 249.37, RP 250B.104, RP 250D.56
Lampahan Pandhawa Ka-Obong, RP 250.58
Lampahan Pandhawa Laré, RP 247.22
Lampahan Pandhu Papa, RP 247.21, RP 250B.16, RP 250C.1(5), RP 250C.1(83)
Lampahan Pangéndrajala, RP 251D.2(12)
Lampahan Panji Amongsubrata, RP 252B.2(10)
Lampahan Panji Blongsong, RP 251E.2(31)
Lampahan Panji Grogol, RP 251E.2(13)
Lampahan Panji Grogol: Kidang Kencana, RP 252B.1(24)
Lampahan Panji Jumeneng Prabu Anom, RP 252B.1(47)
Lampahan Panji lan Kirana Murca, RP 252B.1(29)
Lampahan Panji Lelana, RP 252B.1(36)
Lampahan Panji Srimaya, RP 252B.1(43)
Lampahan Panji Tiron, RP 251E.2(23), RP 252B.1(51)
Lampahan Panji Wulung Sulébar, RP 250E.1(16)
Lampahan Parikenan, RP 247.9

Lampahan Parikesit, RP 250.14
Lampahan Parta Krama, RP 247.39, RP 250B.26, RP 250C.1(49) , RP 258, RP 258B
Lampahan Partadéwa, RP 248.1, RP 250C.1(38)
Lampahan Partajumena, RP 250.43
Lampahan Partawigena, RP 256
Lampahan Patasan, RP 251E.2(9)
Lampahan Patih Dwara, RP 251C.2, RP 251D.1(2)
Lampahan Pejahé Patih Suwonda, RP 250C.1(21)
Lampahan Pejahipun Gondamana, RP 250E.2(13)
Lampahan Pejahipun Ngrèni, RP 252B.1(49)
Lampahan Peksi Atat Ijem, RP 251E.2(7)
Lampahan Peksi Bayan Sih, RP 251E.2(15), RP 252B.1(34)
Lampahan Peksi Ganarata, RP 249.6, RP 250D.28
Lampahan Peksi Gurundaya, RP 250E.1(18)
Lampahan Peksi Nagata, RP 250B.71
Lampahan Peksidéwata, RP 242.1, RP 250.1, RP 250C.3
Lampahan Pelem Siptarasa, RP 251.2, RP 251B.2
Lampahan Pendhawa Tani, RP 250C.1(63)
Lampahan Perang Nungsa Barong, RP 252.3
Lampahan Pergiwa, RP 250B.49, RP 250C.1(56)
Lampahan Poncaditya Rabi, RP 250.53
Lampahan Poncandriya Grogol, RP 251C.24, RP 251D.1(24)
Lampahan Poncasura Wisaya, RP 251C.25, RP 251D.1(25)
Lampahan Poncawala Kelarung, RP 250B.50, RP 250D.15
Lampahan Poncawala Lahir, RP 250B.40, RP 250D.10
Lampahan Poncawala Rabi, RP 250C.1(40)
Lampahan Prabu Amintaya, RP 247.6
Lampahan Prabu Banjaransari Jumeneng Binathara ing Galuh, RP 250E.1(22)
Lampahan Prabu Banjaransari Jumeneng Wonten Galuh, RP 252B.1(44)
Lampahan Prabu Dayaningrat Krama, RP 250E.1(20)
Lampahan Prabu Jayalengkara - Jayasengara Balik, RP 251D.1(45)
Lampahan Prabu Mundhingsari Krama, RP 250E.1(26)
Lampahan Prabu Pathakol, RP 249.33, RP 250B.100, RP 250D.53
Lampahan Prabu Sindhula, RP 251E.1(15)
Lampahan Prabu Suryamiluhur: Sekar Tunjung Mawa Cahya, RP 250E.1(1)
Lampahan Prabu Suyudana, Winastan Nagasarani, Gendrayana Lahir, RP 251D.1(1)
Lampahan Prabu Wahana, RP 250.16
Lampahan Pracona, RP 250B.25, RP 250C.1(50)
Lampahan Priyembada, RP 252B.1(14)
Lampahan Purbanagara, RP 250B.54
Lampahan Purnamasiddhi, RP 252B.1(16)
Lampahan Putri Bisu, RP 251C.8, RP 251D.1(8), RP 251D.2(7)
Lampahan Rabiné Radèn Kertawirya, RP 250C.1(8)
Lampahan Rabinipun Harya Prabu, RP 247.18
Lampahan Radèn Adaningkung, RP 250E.1(7)
Lampahan Radèn Gendrayana Jumeneng Ratu, RP 251C.3, RP 251D.1(3)
Lampahan Radèn Hayam Wuruk Jumeneng Ratu, RP 250E.1(17)
Lampahan Radèn Suwélacala Rabi, RP 251C.30, RP 251D.1(30)
Lampahan Radèn Umbulsari Rabi, RP 251C.15, RP 251D.1(15)
Lampahan Radèn Wélakusuma Rabi, RP 251C.17, RP 251D.1(17)
Lampahan Raja Martiki, RP 251C.16, RP 251D.1(16)
Lampahan Raja Tungu, RP 251C.10, RP 251D.1(10)
Lampahan Ramaperasu, RP 250B.60, RP 250C.1(62), RP 250E.2(14)
Lampahan Rangga Lawé Tuban, RP 250E.1(11)
Lampahan Rara Jonggrang, RP 251D.2(14), RP 251E.1(14)
Lampahan Rara Wulan, RP 252B.1(4), RP 252B.1(6)
Lampahan Resi Gathayu, RP 269
Lampahan Resi Kirana, RP 251E.2(8), RP 252B.1(28)
Lampahan Retna Langen, RP 252B.1(31)
Lampahan Retna Sengaja, RP 250B.99, RP 250D.52
Lampahan Retna Suwida, RP 250E.1(4)

Lampahan Retnasengara, RP 248.1, RP 249.32
Lampahan Ringgit Purwa Asmaradahana, RP 248.5
Lampahan Ringgit Purwa Sudhamala, RP 248.6
Lampahan Ringgit Tiyang Manonbawa, RP 368.4(2)
Lampahan Rondhawidada, RP 249.43, RP 250C.1(35)
Lampahan Rukma Ical, RP 250.54
Lampahan Sadasa Catur, RP 252B.1(58)
Lampahan Samba Juwing, RP 242.2
Lampahan Samba Rabi, RP 250.38
Lampahan Samba Rajah, RP 249.17
Lampahan Sancaka Rabi, RP 250.46
Lampahan Sarah Wulan, RP 251E.2(4), RP 252B.1(8)
Lampahan Saraharcaka, RP 251.6
Lampahan Saraharuna, RP 251B.6
Lampahan Satama Satami, RP 250E.1(24)
Lampahan Sawitri, RP 368.4(4)
Lampahan Sayembara Déwi Gondawati, RP 250.50
Lampahan Sayembara Déwi Mahéndra, RP 250.49
Lampahan Sayembara Gondaséna, RP 250E.2(3)
Lampahan Sayembara Madukara, RP 250C.1(74)
Lampahan Sayembara Pejahipun Gondamana, RP 250B.27
Lampahan Sayembara Pudhak Sategal, RP 251E.2(1), RP 252B.1(27)
Lampahan Sayembara Setyaki, RP 248.1
Lampahan Sayembara Singasari, RP 251E.2(24)
Lampahan Sayembara Tala Pethak, RP 250.51
Lampahan Sayembara Yasarata, RP 250C.1(41)
Lampahan Secaboma, RP 250.60
Lampahan Sekar Purbanagara, RP 250D.19
Lampahan Sekar Tajulintangan, RP 250.40
Lampahan Sekar Tunjung Tuwuh ing Séla, RP 251.20, RP 251D.2(10), RP 251E.1(8)
Lampahan Semantri Ngèngér, RP 250C.1(20)
Lampahan Semar Dados Ratu, RP 250B.69, RP 250D.27
Lampahan Semar Jantur, RP 247.28, RP 250B.11, RP 250C.1(87)
Lampahan Semar Mantu, RP 250.3
Lampahan Semar Minta Bagus, RP 249.31, RP 250B.98, RP 250D.51
Lampahan Sembadra Dados Jaler, RP 250B.68
Lampahan Sembadra Édan, RP 249.2, RP 250B.64
Lampahan Sembadra Larung, RP 249.3, RP 250.59, RP 250B.66
Lampahan Senggotho, RP 250B.43, RP 250D.13
Lampahan Setija, RP 247.41
Lampahan Sima Wulung, inggih Sima Kombang, RP 251D.2(2), RP 251E.1(2)
Lampahan Singa Nglembarawati, RP 250.32
Lampahan Singa Wulung, inggih Singa Kombang, RP 251.13
Lampahan Sinjanglaga Rabi, RP 251E.2(29), RP 252B.1(53)
Lampahan Siyung Wanara, RP 250E.1(5)
Lampahan Somba Ngengleng, RP 250B.30
Lampahan Somba Rajah, RP 250B.82, RP 250D.36, RP 255.4
Lampahan Sori Baswara, RP 251D.2(5)
Lampahan Sori Baswara, Lebu Tumangan, RP 251E.1(5)
Lampahan Soribaskara, inggih Déwi Setyawati Lebu Tumangan, RP 251.16
Lampahan Srati Murdaningkung, RP 250E.2(24)
Lampahan Srenggi Mimpuna: Sayembara Singasari, RP 252B.1(3)
Lampahan Sri Kenya Wibawa, RP 250E.1(13)
Lampahan Sri Makurung Krama, RP 251C.36, RP 251D.1(36)
Lampahan Sri Mapunggung, RP 250C.1(103), RP 251C.38, RP 251D.1(38)
Lampahan Sri Mapunggung Grogol, RP 251C.42, RP 251D.1(42)
Lampahan Sri Mapunggung Pepara, RP 251C.43, RP 251D.1(43)
Lampahan Sri Pamukas, RP 250C.1(34)
Lampahan Sri Sadana, RP 247.8
Lampahan Sridenta, RP 250B.83, RP 250D.37
Lampahan Srikandhi Maguru Manah, RP 249.39, RP 250B.106
Lampahan Srikandhi Mandung, RP 250.9
Lampahan Srimulih, RP 250C.1(42)
Lampahan Subrata Balik, RP 251C.35, RP 251D.1(35)

Lampahan Subrata Krama, RP 267
Lampahan Subrata Sumawita, RP 268
Lampahan Sudhamala, RP 248.6
Lampahan Sugata, RP 249.28, RP 250B.95
Lampahan Sugriwa Subali, RP 250.31
Lampahan Sukma Ngembaraning Sembadra, RP 249.5, RP 250B.70
Lampahan Sukma Nglembara, RP 250C.1(66)
Lampahan Sukma Nyalawadi, RP 250.37
Lampahan Suksma Ngambara, RP 250E.2(11)
Lampahan Sumbadra Édan, RP 250D.24
Lampahan Sumitra Rabi, RP 250.45
Lampahan Sumong, RP 248.1
Lampahan Sunggata, RP 250D.48
Lampahan Sunggèn Gathutkaca, RP 249.27
Lampahan Sunggèn Wilmuka, RP 249.19
Lampahan Surga Bandhang, RP 250B.75, RP 250C.1(25)
Lampahan Suryakencana, RP 250C.1(67)
Lampahan Suryaputra Rabi, RP 250C.1(89)
Lampahan Suryawisésa, RP 251E.2(11)
Lampahan Susunggèn Gathutkaca, RP 250B.94, RP 250D.47
Lampahan Susunggèn Wilmuka, RP 250B.86, RP 250D.40
Lampahan Suyuddhana Rabi, RP 247.32, RP 250B.14, RP 250C.1(91)
Lampahan Swarga Bandhang, RP 249.10
Lampahan Tapel Séwu, RP 249.23, RP 250B.90, RP 250D.43
Lampahan Téja Angkara, RP 270
Lampahan Thong-Thong Barong, RP 242.14, RP 250.6
Lampahan Tri Bagna, RP 251.5, RP 251B.5
Lampahan Tuguwisésa Gilingwesi, RP 250B.96, RP 250D.49
Lampahan Tuguwisésa, RP 249.29
Lampahan Tunggul Wulung, RP 252B.1(40)
Lampahan Tunjung Pethak, RP 250.34
Lampahan Turongga Jati, RP 250C.1(61)
Lampahan Turongga Kusuma, RP 251E.2(6), RP 252B.1(21)
Lampahan Udanagara, RP 249.44
Lampahan Udhuné Dersawati, RP 250C.1(65)
Lampahan Ugraséna Tapa, RP 250.55
Lampahan Wader Abrit, RP 249.25 , RP 250B.92
Lampahan Wader Bang, RP 250D.45
Lampahan Wahmuka-Arimuka, RP 247.13
Lampahan Wahyu Widayat, RP 250E.2(16)
Lampahan Wanamarta, RP 250E.2(6)
Lampahan Wandhan, RP 250E.1(14)
Lampahan Warkapati, RP 252B.1(26)
Lampahan Wasi Bacakannya, RP 250E.2(10)
Lampahan Wasi Kala Suwéddha, RP 251C.12. RP 251D.1(12)
Lampahan Wasi Kilapawarna, RP 252B.1(17)
Lampahan Wasi Purnamasidhi, RP 251E.2(2)
Lampahan Wasindrajala, RP 251.22, RP 251E.1(10)
Lampahan Watugunung, RP 247.4, RP 250C.1(98)
Lampahan Werkudara Dados Gajah, RP 249.7, RP 250B.72, RP 250D.29
Lampahan Werkudara Dipun-Lamar, RP 249.18, RP 250B.84, RP 250D.38
Lampahan Wilmuka Rabi, RP 250.42
Lampahan Wilugongga, RP 248.1, RP 250.33, RP 250B.36, RP 250D.6
Lampahan Wisanggeni, RP 250D.7
Lampahan Wisatha Rabi, RP 250.44
Lampahan Wisnupati, RP 247.5
Lampahan Wongsatama Maling, RP 250.5
Lampahan Wulan Panànggal, RP 252B.1(32), RP 251E.2(26)
Lampahan Yudayana, RP 250.15
Lampahan Yudhisthira Sakit, RP 250B.56, RP 250D.21
Lampahan Yuyutsuh, RP 249.16, RP 250B.81, RP 250D.35
Lampahing Badan, Suluk, RP 333.16
Langen Mandrawanara: Lakon Matinya Subali, RP 368.4(3)
Langit Sapta kang Dumungung ing Badan, Suluk, RP 333.23
Lapal Sembahyang: Prabot Pasalatan Gangsal Prakawis, RP 366.36
Lapuran Bab Tamu ing Perpustakaan Radya Pustaka, 1922–1927, RP 368.10(3)
Lapuran Gendhing Santiswara: Wulangan saking Sumaningratan, RP 386
Layang Angger Hukumané Wong Jawa Sapapadhané ing Tanah Indiya Néderlan, RP 121B.15
Layang Angger Wewatoné Kukum ing Néderlan Indiya, RP 121B.1, RP 121C.1
Layang I.S.K.S. Pakubuwana IV marang Kakang Pangulu Tapsir Anom, RP 121.10

Layang K.R.A. Sasranagara (1880), RP 368.7(2)
Layang Paréntah Éhé 1764, Bab Layang Pas, RP 121.2
Layang Pranatan K.R.A. Sasranagara marang K.P. Kolonèl H. Purbanagara, RP 121B.20
Layang Pranatan Panyekeling Polisi, lan Bab Lakuning Babeneran ing Prakara Para Padu, apadéné Anjaluk Pahukumaning Wong, ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura, RP 121B.4, RP 121C.4
Layang Pranatan Wujudané kang Anyekel Pangawasa Anindakaké Babeneran ing Néderlan Indiya, RP 121B.2. RP 121C.2
Layang Pranatané K.R.A. Sasradiningrat IV, RP 121B.23
Layang: Namaning Serat Kawi Jarwa Karanganipun para Pujongga ing Jaman Kina sarta Ringkesaning Cariyosipun Satunggiling Serat, RP 294.14
Leksmana Mandrakumara Rabi, Lampahan, RP 250.56
Lembu Subrata Jumeneng Pandhita, Lampahan, RP 252B.1(38)
Lepiyan Palekat Kuntrak, RP 121.7
Lesmana Buru Bojoné Bambang, Lampahan, RP 250.11
Liman, Suluk, RP 326.28
Linglung, Suluk: Suluk Sèh Malaya, Serat, RP 366.51
Lintang Karahatan, Lampahan, RP 251.7, RP 251B.7
Lintang Sekti, Lampahan, RP 251E.2(14)
Lintang Sekti – Lintang Trenggana, Lampahan, RP 252B.1(22)
Lintang Trenggana, Lampahan, RP 250C.1(1)
Lisah Tala, Lampahan, RP 247.22
Lobaningrat, Lampahan, RP 249.20, RP 250B.87, RP 250C.1(43), RP 250E.2(17)
Lokapala, Lampahan, RP 250.28
Lokapala, Serat, RP 366.24
Loncongan, Lampahan, RP 249.15, RP 250B.80, RP 250D.34
Lonthang, Suluk, RP 332.13, RP 333.11
Loropan, Lampahan, RP 250C.1(68)

M

Madrim Pupulih, Lampahan, RP 251.19, RP 251D.2(9), RP 251E.1(7)
Madrim Puwara, Lampahan, RP 251.21, RP 251D.2(11), RP 251E.1(9)
Madrim Saraya, Lampahan, RP 251D.2(6)
Madrim Sinaraya, Lampahan, RP 251.17
Madrim Suraya, Lampahan, RP 251C.7, RP 251D.1(7)
Madyanaparta, Serat, RP 167
Mahabarata, Serat, RP 277
Mahakrama, Serat, RP 77.10
Mahapuwara, Serat, RP 77.12
Mahésatata, Serat, RP 77.11
Majas, Suluk, RP 326.27
Makutharama, Serat, RP 256
Malang Sumirang, Serat Suluk, RP 366.16
Malangkarsa, Suluk, RP 326.29
Malayu, Suluk, RP 327.20
Maligé Retna, Suluk, RP 326.21
Manganiharki, Suluk, RP 326.17
Manikmaya salajengipun dumugi Lalampahanipun Radèn Danéswara, Serat, RP 248.3
Manikmaya, Serat, RP 7, RP 8, HN 1, HN 2, HN 28.1
Manon Manonton, Lampahan, RP 250.7
Manonbawa, Lampahan, RP 242.4, RP 249.9, RP 250B.74, RP 250C.1(70), RP 250D.31, RP 368.4(2)
Manonbawa, Lampahan Ringgit Tiyang, RP 368.4(2)
Manuhara, Serat, RP 213.13
Mapaning Kekendèlan, HN 19.6
Mardawalagu, Serat, RP 391
Margawirya, Serat, RP 106B.2
Martabat Pitu, Serat, RP 366.53
Martabat Sanga, Suluk, RP 332.10, RP 333.6, RP 366.64
Martabating Kanugrahan, Suluk, RP 366.63
Mas Ngantèn, Serat, RP 106B.1
Mas'alah Pati, Suluk, RP 332.7
Masalah Aran Sawiji-Wiji, RP 94.5
Masalah Islam, RP 94.7
Masalah Lakuning Wulan, RP 94.3
Matinya Subali, Lakon Langen Mandrawanara, RP 368.4(3)
Mayangkara, Lampahan, RP 250.17, RP 251.10, RP 251B.10
Mayangsari: Panji Sakit, Lampahan, RP 252B.1(23)

Mayat Miring, Lampahan, RP 250.8
Mejang dhateng Garwa, Serat, RP 366.45
Memorandum: K.R.A. Sasradiningrat III dhumateng Residhèn Surakarta Baron de Geer, HN 15.1
Memulèn, Serat, RP 83; *see also* Mumulé.
Ménak I, Serat, HN 21
Ménak Cina, Serat, RP 353
Ménak Jobin dumugi Kanjun, Serat, RP 352B
Ménak Lakat, Serat, RP 354, RP 354B
Ménak Laré, Serat, HN 21
Ménak Laré dumugi Ménak Jobin, Serat, RP 352
Ménak Purwakondha, Serat, RP 353B.1
Ménak Purwakondha tuwin Rama Jarwa, RP 353B
Ménak Supena, Lampahan, RP 250E.1(15)
Ménda Saraya, Lampahan, RP 251D.2(8), RP 251E.1(6)
Mérusupadma, Lampahan, RP 251.14, RP 251D.2(3), RP 251E.1(3)
Mikukuhan, Lampahan, RP 247.2, RP 250C.1(101)
Mindasuraya, Lampahan, RP 251.18
Mintaraga, Lampahan, RP 242. 5, RP 250B.33, RP 250C.1(28), RP 250E.2(19), RP 366.40
Mintaraga, Serat, RP 280, RP 281; *see also* Arjuna Wiwaha and Wiwaha.
Mokal, Suluk, RP 237.28
Mukaranah, Suluk, RP 326.6
Muksa-Nyana, RP 366.40
Muksanipun Prabu Pandhu, Lampahan, RP 250E.2(2)
Mumulé Wilujengan-Dalem, Serat, HN 28.2; *see also* Memulèn.
Mupuni, Lampahan, RP 250B.39
Murat sarta Tateranginpun ing Tembung Wlandi, sarta Tembung Jawi ing Sawatawisipun, RP 121B.5, RP 121C.5
Murcalana, Lampahan, RP 249.42, RP 250C.1(44)
Murtasiyah, Serat, RP 336
Murtining Tunggal, Serat, RP 70.1
Murwakala, Serat, RP 240
Musarar, Kitab, RP 213.1–2
Musawarat, Suluk, RP 332.1, RP 333.9
Musawaratan, Suluk, RP 327.2
Musawaratan ing Giri Gajah, Suluk, RP 327.16
Musawaratan Para Wali, RP 215.1
Mustakawèni,Lampahan, RP 250C.1(45)

N

Naga Atmala, Lampahan, RP 247.7
Naga Bonda, Lampahan, RP 252B.1(11)
Naga Kunta – Naga Kunti, Lampahan, RP 251C.14. RP 251D.1(14)
Naga Wilanglung, Lampahan, RP 251C.29, RP 251D.1(29)
Nagasarani, Lampahan, RP 251C.1, RP 251D.1(1)
Nah Kuwi, Serat, RP 55
Namaning para Pajagèn lan Réncangipun ingkang Gadhah Daya Pyambak-pyambak miturut Dhasaring Pangacasipun, RP 70.3
Namaning Pujongga sarta Namaning Serat-Serat Karanganipun, RP 294.13
Nami ingkang Nyadhiyani Barang kanggé Tentoonstelling, RP 89.6
Nami ingkang Nyerat Katalogus Tentoonstelling, RP 89. 5
Narada Balik, Lampahan, RP 250D.5
Narasinga Murti, Lampahan, RP 251.12, RP 251D.2(1), RP 251E.1(1)
Narasoma, Lampahan, RP 247.15, RP 250B.8, RP 250C.1(80)
Narayana Dadya Ratu, Lampahan, RP 250B.20
Narayana Jumeneng Ratu, Lampahan, RP 251C.6, RP 251D.1(6)
Narayana Wahya, inggih Wibahni Aji Jayabaya, Lampahan, RP 251.3
Narayana Wahya: Aji Jayabaya Lahir, Lampahan, RP 251B.3
Narpaswala, Lampahan, RP 251.8, RP 251B.8
Nasikhatulmuluk, Kitab, RP 333.21
Nawala I.S.K.S. Pakubuwana IV Dhawuh marang Tumenggung Cakrajaya, RP 121.11
Nawala Pradata tuwin Undhang-Undhang Pakubuwana VII, RP 122.0
Nawala Pradata, RP 121.5, RP 122.1, RP 237.6, HN 15.1
Nawala Residhèn Spaan Surakarta dhumateng I.S.K.S. Pakubuwana IX, HN 15.1
Nawawi, Serat, RP 345.1, RP 346.1, RP 347, RP 347B, HN 18.3

Nawawi tuwin Tajusalatin, RP 345
Nawawi, Nitipraja, tuwin Carakabasa, RP 346
Ngabud Jalil, Suluk, RP 327.22
Ngalamating Lindhu, RP 367.7
Ngalamating Lintang Kumukus, RP 94.4
Ngalamating Téja, RP 94.2
Ngamarta Rabi, Lampahan, RP 250B.22
Nganasir Kawan Prakawis lan Martabating Roh lan Martabating Ati, Suluk, RP 332.12, RP 333.8
Nganasir: Martabating Rèh Marta, Suluk, RP 327.21
Ngayodya Kandha, Serat, RP 275
Ngèlmi Andhalang déning Abdi-Dalem Dhalang Redisuta, RP 241.2(4)
Ngèlmu Alam: Cathetan Adisasmitan Punggawan, RP 363
Ngèlmu Bakti kang Girawamunga, RP 237.4
Ngèlmu Bumi, RP 365
Ngèlmu Fatuwahé saking Pangéran Jungut ing Ngawongga, RP 213.7
Ngèlmu Jati, Serat, RP 213.8
Ngèlmu Mistiek Wayang Kulit, HN 19.3
Ngrènaswara, Lampahan, RP 251E.2(3), RP 251E.2(19), RP 252B.1(15), RP 252B.1(59)
Ngrènaswara, Serat, RP 204
Ngrèngrèng Pustaka Jatisuséna: Ingkang Kagungan Bandara Radèn Riya Danuasmara, RP 44.5
Ngrèngrèng Serat Babad Surakarta I-II-III, RP 48
Ngrèni: Alap-Alapan, Lampahan, RP 252B.1(48)
Ngusulbiyah lan Sapanunggilanipun, Yasan-dalem Kangjeng Ratu Mas Balitar, RP 348
Ngusulbiyah, Kitab, RP 348.1
Nispu Sakban, Serat, RP 366.33
Niti, *See also* Paniti
Niti Sruti, RP 99
Niti Wasita, Serat, RP 112
Nitibaya, Serat, RP 248.2
Nitik Bayunan, Serat, RP 58
Nitik Keprajan, Serat, RP 81
Nitik Mataram, RP 12.2
Nitik Warni-Warni, Serat, RP 12
Nitik Warni-Warni: Prabu Brawijaya VIII, RP 12.1
Nitimani, Serat, RP 113, RP 366.44
Nitipraja, Serat, RP 98.3, RP 346.2
Nitipraja [Kawi Miring], Serat, HN 23.1
Nitipraja tuwin Nitisastra Kawi Miring, HN 23
Nitisastra, Serat, RP 97.1
Nitisastra [Kawi Miring], Serat, HN 23.2
Nitisastra Kawi-Jinarwa, Serat, RP 366.3
Nitisastra tuwin Bratayuda, RP 97.0
Nitisruti Kawi Jinarwa, Serat, RP 366.4
Nitisurti, Serat, HN 27.4
Niwatakawaca, Lampahan, RP 255.5
Nukat Gaib, RP 366.53
Nukat Gaib, Suluk, RP 366.59
Nut Gendhing Santiswara, RP 387, RP 388
Nut Gendhing, RP 371
Nutilen Bestir Pergadring: Wiwit kanggé Malem Salasa Tanggal kaping 27 Wulan Jumadilawal taun Jimawal 1853, RP 369

O

Obong Balé Segala-Gala,Lampahan, RP 250B.18
Obong-Obongan Pasanggrahan Balé Segala, Lampahan, RP 247.24
Ondha Ranté: Prabu Jayakusuma Krama, Lampahan, RP 251C.18. RP 251D.1(18)
Ong Ilahèng, Serat, RP 240
Onggamaya, Lampahan, RP 250B.88, RP 250D.41
Ongkawijaya Lahir, Lampahan, RP 250B.41
Ongkawijaya Rabi, Serat Lampahan, RP 255.1
Ontareja Kasurupan, Lampahan, RP 250B.55, RP 250D.20
Ontareja Rabi, Lampahan, RP 250.47
Ontaséna Rabi, Lampahan, RP 250.41

P

Padéwan, Lampahan, RP 250B.85, RP 250D.39
Paésan Jati, Suluk, RP 326.8
Pakem Gedhog Ongka 6: Lampahan Subrata Sumawita (1827), RP 268
Pakem Gedhog Ongka 7: Lampahan Resi Gathayu, RP 269
Pakem Gedhog Tondhakusuman, RP 266–270
Pakem Gedhog: Lampahan Alap-Alapan Dyah Ragil Pergiwongsa ing Jenggala, RP 270
Pakem Gedhog: Lampahan Kandhihawan, RP 266

Pakem Gedhog: Lampahan Subrata Krama, RP 267
Pakem Padhalangan Jangkep: Lampahan Kresna Kembang, RP 253
Pakem Padhalangan Lampahan Bisma Parwa, RP 235.3
Pakem Padhalangan Ringgit Purwa, RP 247
Pakem Purwa: Lampahan Kresna Sekar, RP 229.2
Pakem Ringgit Gedhog, RP 251E.2, RP 252, RP 252B.0-1
Pakem Ringgit Gedhog: Lampahan Jaka Sumilir, RP 254
Pakem Ringgit Madya tuwin Pakem Ringgit Gedhog, RP 251E.0
Pakem Ringgit Madya, RP 251B, RP 251C, RP 251D, RP 251E.1
Pakem Ringgit Madya: 22 Lampahan, RP 251
Pakem Ringgit Purwa, RP 248.0-1, RP 250, RP 250B, RP 250C, RP 250D, RP 250E.2,
Pakem Ringgit Purwa Ongka 137, RP 249
Pakem Ringgit Wasana tuwin Pakem Ringgit Purwa, RP 250E.0
Pakem Ringgit Wasana, RP 250E.1
Pakem Wayang Madya, RP 250E.0
Pakumpulan, Lampahan, RP 252.1
Palapuring ing Panitra Nalika Dhèrèk Pangarsa Tedhak Madura, RP 61
Palasara, Lampahan, RP 241.1, RP 250B.6
Palasara Rabi, Lampahan, RP 250C.1(77)
Palgunadi, Lampahan, RP 249.13, RP 250B.78, RP 250C.1(53)
Pambajangipun Laré, RP 94.6
Pambanguning Pranatan Pasebutan Putra-Wayah-Dalem ing Mangkunagaran: Yasan-Dalem K.G.P.A.A. Mangkunagara V, Serat, RP 366.20
Pambekanipun Nata Binathara ing Tanah Jawi, Serat, RP 73
Pambekanipun Para Nata ing Tanah Jawi, Awit Panjenenganipun Nata Prabu Kresnadipayana dumugi Panjenenganipun Aji Jayabaya ing Mamenang, RP 367.5
Pamedhar Brataputra, Serat, RP 370.1
Pamejang, Suluk, RP 366.56
Pamulangira Jeng Nabi mring Putradi Pratimah, RP 344.3
Panalongsa, Serat, RP 110.3
Pananggalan, Serat, RP 232.6
Pananggalan: Kurup Arbongiyah, HN 28.1
Pananggalan: Kurup Kamsiyah, HN 28.1
Panatasan, Lampahan, RP 252B.1(7)
Panca, See also Ponca.
Pancakumara Rabi, Lampahan, RP 250.48
Pandayanata Rabi, Lampahan, RP 251C.33, RP 251D.1(33)
Pandhan Surat, Lampahan, RP 250B.65, RP 250D.25, RP 251E.2(12), RP 252B.1(9)
Pandhawa Dulit tuwin Bondhan Puspajandhu, Lampahan, RP 247.34
Pandhawa Dulit, Lampahan, RP 250C.1(94)
Pandhawa Gubah, Lampahan, RP 250C.1(12), RP 250E.2(21)
Pandhawa Gupak, Lampahan, RP 249.37, RP 250B.104, RP 250D.56
Pandhawa Ka-Obong, Lampahan, RP 250.58
Pandhawa Laré, Lampahan, RP 247.22
Pandhita Raib, Serat, RP 344
Pandhu Papa, Lampahan, RP 247.21, RP 250B.16, RP 250C.1(5), RP 250C.1(83)
Pangandika Rasul: Bab Siksa Kubur, Suluk, RP 333.24
Pangawi Suksma, Suluk, RP 326.13
Pangawruh Jati, Suluk, RP 326.19
Pangéndrajala, Lampahan, RP 251D.2(12)
Pangéran Sidarta, Serat, RP 366.39
Pangétang saking Babad Momana tuwin Bab Panjenenganing Ratu awit ing Mamenang, RP 44.3
Pangrembag Éwah-Éwahan Rarantaman Arta ing Taun 1925, RP 129.1
Pangrembakipun Masjid Demak (1770), Serat, RP 368.1(3)
Pangupadosipun Sekar Wijayakusuma, RP 82.3
Pangupadosipun Sekar Wijayakusuma Dal 1823, RP 80.4
Paniti, *See also* Niti.
Panitisastra, Serat, RP 97.1, RP 98.1
Panitisastra, Bratasunu, Nitipraja, RP 98.0
Panji, Serat, RP 193
Panji Amongsubrata, Lampahan, RP 252B.2(10)
Panji Balitar, Serat, RP 209
Panji Blongsong, Lampahan, RP 251E.2(31)
Panji Dhadhap, Serat, RP 208, RP 209B.3
Panji Gitar, Serat, RP 209
Panji Grogol, Lampahan, RP 251E.2(13)
Panji Grogol: Kidang Kencana, Lampahan, RP 252B.1(24)

Panji Jayalengkara, Serat, RP 205
Panji Jayèngtilam, RP 252B.2(2)
Panji Jumeneng Prabu Anom, Lampahan, RP 252B.1(47)
Panji lan Kirana Murca, Lampahan, RP 252B.1(29)
Panji Lelana, Lampahan, RP 252B.1(36)
Panji Ngrèni, RP 203
Panji Paniba, Serat, RP 201
Panji Raras, Serat, RP 207, RP 209B.2
Panji Sekar dumugi Panji Balitar, Serat, RP 206–209
Panji Sekar, Serat, RP 206, RP 209B.1
Panji Srimaya, Lampahan, RP 252B.1(43)
Panji Tiron, Lampahan, RP 251E.2(23), RP 252B.1(51)
Panji Wulung Sulébar, Lampahan, RP 250E.1(16)
Panutupan Parepatan Balé Agung, RP 368.9(1)
Panyeratipun Sigeg: Ka dumugi Ba, RP 299
Para Empu ing Tanah Jawa, RP 235.2
Paramasastra Jawi, Layang, RP 366.13
Paramasastra Jawi, Serat, RP 366.12
Paramasastra, Serat, RP 292, RP 293
Paramasastra: Aksara Sandi, Serat, HN 27.7
Paramasésa, Serat, RP 77.9
Paramayoga, Serat, RP 145
Parambanan: Anyariyosaken Prabu Anglingdriya ing Nagari Pengging ngantos Jumenengipun Prabu Déwatacengkar Wonten ing Sigaluh, Serat, HN 13
Pararaton: Kèn Angrok, Serat, RP 15
Parasipun Gusti Kangjeng Nabi Mukhamat, RP 102.3
Paribasa, RP 294.11
Parikenan, Lampahan, RP 247.9
Parikesit, Lampahan, RP 250.14
Parimbet Pawukon, HN 28.1
Parimbon Jati, Serat, RP 219.2; *see also* Primbon.
Paring-Dalem Sampéyan-Dalem I.S.K.S. Pakubuwana VIII, RP 107.2
Parta Krama, Lampahan, RP 247.39, RP 250B.26, RP 250C.1(49) , RP 258, RP 258B
Parta Wiwaha, Serat, RP 160B
Parta Yagnya, RP 258, RP 258B, RP 259, RP 260
Partadéwa, Lampahan, RP 248.1, RP 250C.1(38)
Partadéwa, Serat, RP 263, RP 263B
Partajumena, Lampahan, RP 250.43
Partakrama, Serat, RP 37.2, RP 258, RP 258B
Partawigena, Lampahan, RP 256
Partawigena, Serat, RP 256
Parthayajnya, Kekawin, RP 282
Pasindhèn Badhaya, Serat, HN 30
Patasan, Lampahan, RP 251E.2(9)
Pati Praléna, Suluk, RP 326.3
Patih Dwara, Lampahan, RP 251C.2, RP 251D.1(2)
Patilasan Gedhong Kuning (Balé Kajenanar) HN 11
Pawarsakan, Serat, RP 232.1, RP 233.1
Pawukon, Serat, RP 232.5, RP 233.2
Pawukon Mawi Gambar, RP 234
Pecaking Patékah, RP 366.52
Pegadring Paheman Radya Pustaka: 17 Oktober 1920. RP 78.3
Pejahé Patih Suwonda, Lampahan, RP 250C.1(21)
Pejahipun Gondamana, Lampahan, RP 250E.2(13)
Pejahipun Ngrèni, Lampahan, RP 252B.1(49)
Peksi Atat Ijem, Lampahan, RP 251E.2(7)
Peksi Bayan Sih, Lampahan, RP 251E.2(15), RP 252B.1(34)
Peksi Ganarata, Lampahan, RP 249.6, RP 250D.28
Peksi Gurundaya, Lampahan, RP 250E.1(18)
Peksi Nagata, Lampahan, RP 250B.71
Peksidéwata, Lampahan, RP 242.1, RP 250.1, RP 250C.3
Pelem Siptarasa, Lampahan, RP 251.2, RP 251B.2
Pélok Barang Gendhing, RP 374
Pélok Barang Ladrangan, RP 380
Pélok Gangsal Gendhing, RP 372
Pélok Gangsal Ladrangan, RP 378
Pélok Nem Gendhing, RP 373
Pélok Nem Ladrangan, RP 379
Pémut Cacahipun Kagungan-Dalem Pajeg Bandar, RP 237.9
Pémut Dhatengipun Tuwan Ratman Dandles Prasman, RP 31.4
Pémut Kala Dhatengipun Guprenur Jéndral Leonard Wood, RP 368.8(1)
Pémut Kala Dhatengipun Rabindrath Tagore, RP 368.8(2)
Pémut Pangrembé Cakrakusuman Pambaginipun Pasitèn, RP 31.3

Pémut Pranatan Karsa-Dalem Angangkat Pangéran Harya Yudanagara Dados Pepatih-Dalem [25 Maret 1912], RP 80.2
Pémut Surud-dalem I.S.K.S. Pakubuwana IV, RP 31.5
Pémut Warni-Warni Karaton Surakarta, RP 368.1(1)
Pendhawa Tani, Lampahan, RP 250C.1(63)
Pènget ing Taun 1683–1699, RP 237.25
Pènget ing Taun 1734–1735, RP 237.24
Pènget ing Taun 1735 ngantos dumugi Taun 1741, RP 237.27
Pènget ing taun Alip 1739, RP 237.21
Pènget Pajeg ing Banjarséwu, RP 237.26
Pènget Rarepènipun Sekar Kawi utawi Sekar Ageng, RP 44.2
Pènget Supenanipun R.M. Wignyatenaya: 14 Rabingulakir Éhé 1828, RP 198B.4
Pèngetan Yasan-Dalem Para Nata, RP 91, RP 92
Pèngetanipun Radèn Harya Suryakusuma, RP 48B.2
Pepali Ki Ageng Séla, RP 12.2, RP 102.1, RP 325.2, HN 20.5, HN 27.5
Pepatah Warni-Warni, RP 213.11
Perang Nungsa Barong, Lampahan, RP 252.3
Pergiwa, Lampahan, RP 250B.49, RP 250C.1(56)
Pétangan kaliyan Ngalamat, RP 219.2(1)
Pétanging Sangkala Bumi: Babatipun ing Pulo Jawata, RP 1.3
Pethikan Aluraning Luluhur ingkang Tumerah dhumateng Mangkunagaran, RP 366.65
Pethikan Panji Amongsubrata, RP 252B.2(10)
Pethikan saking Arjunasasra tuwin Bratayuda, RP 132.3
Pethikan Serat Sejarah Putra-dalem Ingkang Sinuhun Pakubuwana kaping IV, RP 69
Pethikan Serat Waosan Panji Jayèngtilam, Anggitanipun Radèn Ngabéhi Ronggawarsita, RP 252B.2(2)
Pethilan saking Pakem Hindhu, RP 357.1
Petilasan Wonten ing Ngayogyakarta, HN 11
Pidhato-Dalem I.S.K.S. Pakubuwana VII, HN 15.1
Pipiridan Téyosopi, RP 366.1
Pitutur ing Èstri, Serat, RP 108.4
Piwulang --, Serat, HN 20.4
Piwulang Baku-Baku Sasmitané, RP 110.4
Piwulang Darmawasita, RP 52.2
Piwulang Niti Wasita, RP 112
Piwulang saking Wulang Rèh, Serat, RP 100.2
Piwulang Sèh Jati-Ening, Suluk, RP 327.15
Piwulang tumrap ing Tapa-Brata, Serat, HN 20.6
Piwulang-Dalem I.S.K.S. Pakubuwana VI, RP 325.4
Piwulangipun Kyai Ageng Séla, RP 102.2
Pki Min'ijulkawin, Kitab, RP 351
Poncaditya Rabi, Lampahan, RP 250.53
Poncandriya Grogol, Lampahan, RP 251C.24, RP 251D.1(24)
Poncaniti, Serat, RP 81, RP 96.1
Poncapranawa, Serat, RP 294B.5, RP 366.22
Poncasura Wisaya, Lampahan, RP 251C.25, RP 251D.1(25)
Poncawala Kelarung, Lampahan, RP 250B.50, RP 250D.15
Poncawala Lahir, Lampahan, RP 250B.40, RP 250D.10
Poncawala Rabi, Lampahan, RP 250C.1(40)
Prabu Amintaya, Lampahan, RP 247.6
Prabu Banjaransari Jumeneng Binathara ing Galuh, Lampahan, RP 250E.1(22)
Prabu Banjaransari Jumeneng Wonten Galuh, Lampahan, RP 252B.1(44)
Prabu Dayaningrat Krama, Lampahan, RP 250E.1(20)
Prabu Gendrayana, Serat, RP 169, RP 170
Prabu Jayalengkara - Jayasengara Balik, Lampahan, RP 251D.1(45)
Prabu Mundhingsari Krama, Lampahan, RP 250E.1(26)
Prabu Pathakol, Lampahan, RP 249.33, RP 250B.100, RP 250D.53
Prabu Sindhula, Lampahan, RP 251E.1(15)
Prabu Suryamiluhur: Sekar Tunjung Mawa Cahya, Lampahan, RP 250E.1(1)
Prabu Suyudana, Winastan Nagasarani, Gendrayana Lahir, Lampahan, RP 251D.1(1)
Prabu Wahana, Lampahan, RP 250.16
Prabusasana, Serat, RP 100.3 , RP 101
Pracékanipun Tiyang Ngunjuk Arak, RP 242.12
Pracona, Lampahan, RP 250B.25, RP 250C.1(50)

Pragiwa, Serat, RP 262
Pragiwa Pragiwati, Serat, RP 261, RP 262
Prajangjiyan-dalem Nata, Serat, RP 119
Prajangjiyan-dalem Undhang tuwin Pranatan-Dalem punapadéné Dhawuh ing Timbalan-Dalem ingkang Dados Wawaton, RP 125.1
Prajangjiyan-dalem: Panyekeling Bebeneran sarta Rumeksa Nagari Karaton ing Surakarta, HN 15.1
Prajangjiyan, Pranatan saha Undhang-Undhang ing Nagara Surakarta, RP 126–127
Prajangjiyan, Pranatan saha Undhang-Undhang ing Nagara Surakarta: Katedhak déning Radèn Sastradarya taun 1827, RP 126
Prajangjiyan: Tuwan Mister Pradrik Walrapèn Panès, Gupenur Jéndral Rochussen sarta I.S.K.S. Pakubuwana VII, RP 121B.21
Prajanjiyan Pakubuwana II, RP 120
Prajanjiyan Salaki-Rabi ing Atasipun Bongsa Agami Islam, RP 366.32
Pralambangipun Para Nayaka 16: Jaman Kartasura, RP 82.5
Pranacitra, Serat, RP 210
Pranata Panyaliné Papacak Lawas Sarana kang Anyar, RP 121B.16
Pranatan Lampah-Lampahipun Jumeneng-Dalem IS.K.S. Pakubuwana X [30 Maret 1893], RP 80.3
Pranatan Ongka 4, RP 121B.24
Pranatan saha Undhang-Undhang punapadéné Dhadhawuhan saha Papacak ing Nagara Surakarta Wiwit ing Taun 1889 dumugi ing taun 1895, RP 127
Pranatan Warni-Warni tumrap para Abdi-Dalem, RP 79
Pranawa Siddhi, Serat, RP 367.8
Prasapaning para Luluhur-Dalem Trah Matawis, RP 370.1
Pratélan Asma lan Ancasing Panutan ingkang Maringi Papadhang ing Jaman Rumpi, RP 70.3
Pratélan Cariyosipun Wesi Aji, RP 219.1(1)
Pratélan Dhapuring Dhuwung, RP 219.1(4), RP 366.50
Pratélan Kadis Rasullolah, RP 357.5
Pratélan Kathahing Eroh, RP 366.42
Pratélan Lose Pramètselar, RP 105.4
Pratélan Pamor Awon-Saé, RP 219.1(2)
Pratélan tumrap Pirantosing Karaton, RP 89
Pratélan Ukuring Dhuwung Awon-Saé, RP 219.1(3)
Pratélan Wesi Aji, RP 219.1
Pratélan Wesi Aji miwah Serat Parimbon Jati, RP 219.0,
Pratélan Wontenipun Bongsa Éropah Ngambah Tanah Jawi tuwin Wontenipun Karaton Amimitran lajeng Damel Pajangjiyan kaliyan Bongsa Éropah, RP 119
Pratélan Wontenipun Candhi, Reca, Patilasan, Padusan Sasaminipun, ing Bawah Kabupatèn Kitha Surakarta, RP 93
Pratélané kang Kasebut Sawiji-Wijining Prakara Sajroning Layang Pranatan Panyekeling Polisi, sarta Bab Laku-Lakuning Babeneran ing Prakara Para Padu, apadéné Bab Lakuné Anjaluk Pahukumaning Wong, ing atasé Wong Jawa Sapapadhané ing Tanah Jawa lan Madura, RP 121B.3, RP 121C.3
Pratélaning Pasebutan Putra-Santana-Dalem Mangkunagaran ingkang kaping IV, RP 366.19
Pratélanipun Condrsangkala, RP 294B.4
Pratélanipun menggah Namaning Jaman ing Nagari Jawi ingkang Sampun Kalampahan utawi kang Dèrèng Kalampahan, RP 1.1
Pratélanipun para Papatih: Wiwit Nagari Demak dumugi Karaton-dalem Surakarta, RP 67.2
Primbon, Serat, RP 236, RP 237; *see also* Parimbon.
Primbon Mangkuprajan, RP 237
Primbon Pégon tuwin Sajarah ing Kadilangu, RP 237.5
Princènipun Corèkaning Ringgit Gedhog: Sranduning Ringgit Gedhog, RP 246
Princènipun Corèkaning Ringgit Wacucal: Sranduning Ringgit Purwa, RP 245
Priyembada, Lampahan, RP 252B.1(14)
Puji, Suluk, RP 332.2, RP 333.10
Pujiyan, RP 107.6
Purbanagara, Lampahan, RP 250B.54
Purnamasiddhi, Lampahan, RP 252B.1(16)
Purnaning Kawruh Gatha Retna, Suluk, RP

326.9
Purusangkara, Serat, RP 165
Purwaduksina, Suluk, RP 327.13, RP 366.55
Purwagnyana, Serat, RP 171A, RP 171, RP 172, RP 173
Purwakaning Serat Pawukon, RP 370.4
Pustaka Darywa, Serat, RP 366.46
Pustaka Jatisuséna, RP 44.5
Pustaka Kridhaprana: Nyariyosaken Gaib Khak, RP 357.4
Pustaka Raja ing Ngayogya, RP 45–47, RP 46–47A
Pustaka Raja Kano, Serat, RP 196[A]
Pustaka Raja Madya, RP 9, RP 145, RP 194; *See also* Pustaka Raja Puwara.
Pustaka Raja Madya: Jayabaya, Serat, HN 12
Pustaka Raja Purwa, Serat, RP 145, RP 146–159, RP 160A-1, RP 160A-2, RP 160B, RP 160C-RP 160D, RP 196A, RP 196B, RP 196C, RP 196D, RP 366.37
Pustaka Raja Puwara, Serat, RP 161–167, RP 168, RP 169–178, RP 179, RP 180–187, RP 188, RP 368.3; *see also,* Pustaka Raja Madya.
Pustaka Raja Puwara: Galuh kaliyan Pajajaran, RP 368.3
Pustaka Raja Wasana, RP 14, RP 80.5, RP 189–192, RP 195
Pustaka Raja Wasana: Pajajaran dumugi Demak, Serat , RP 14
Pustaka Raja Wasana: Pajajaran dumgi Majapahit, Ringkesanipun, RP 195
Pustaka Raja Wéddha Sekar Macapat, Serat, RP 199A
Pustaka Raja, Prakata, RP 81
Pustakadaryya, Serat, RP 367
Putri Bisu, Lampahan, RP 251C.8, RP 251D.1(8), RP 251D.2(7)

R

Rabiné Radèn Kertawirya, Lampahan, RP 250C.1(8)
Rabinipun Harya Prabu, Lampahan, RP 247.18
Racikan Borèh saha Parem: Yasan-Dalem Ingkang Sinuhun kaping IX, RP 224
Radèn Adaningkung, Lampahan, RP 250E.1(7)
Radèn Gendrayana Jumeneng Ratu, Lampahan, RP 251C.3, RP 251D.1(3)
Radèn Hayam Wuruk Jumeneng Ratu, Lampahan, RP 250E.1(17)
Radèn Suwélacala Rabi, Lampahan, RP 251C.30, RP 251D.1(30)
Radèn Umbulsari Rabi, Lampahan, RP 251C.15, RP 251D.1(15)
Radèn Wélakusuma Rabi, Lampahan, RP 251C.17, RP 251D.1(17)
Raja Kapa-Kapa, Serat, RP 74 A, RP 77.8, RP 78.1
Raja Martiki, Lampahan, RP 251C.16, RP 251D.1(16)
Raja Sundha, Serat, RP 195
Raja Tungu, Lampahan, RP 251C.10, RP 251D.1(10)
Rajawatara, Serat, RP 160A-2
Rama Hindhu, Serat, RP 275
Rama Jarwa, Serat, RP 274B, RP 274C, RP 353B.2
Rama Kawi Sekar Ageng, RP 273
Rama Sekar Ageng, Serat, RP 274
Ramaperasu, Lampahan, RP 250B.60, RP 250C.1(62), RP 250E.2(14)
Ramayana, Kekawin, RP 272, RP 273
Rancangan ingkang Dipun-Aturi Uniga Dhaupipun R. Ajeng Sri Laksmitawahni, RP 129.2
Rangga Lawé Tuban, Lampahan, RP 250E.1(11)
Rara Jonggrang, Lampahan, RP 251D.2(14), RP 251E.1(14)
Rara Wulan, Lampahan, RP 252B.1(4), RP 252B.1(6)
Rarepènipun Ménak Jingga, RP 250E.1(17)
Rembag Radya Pustaka Bab Panyerat Kasusastran Jawi (1927–1936), RP 368.11
Rengganis, Serat, RP 355
Resi Abyasa Ambujeng Laré Lumpuh, Serat, RP 366.37
Resi Gathayu, Lampahan, RP 269
Resi Kirana, Lampahan, RP 251E.2(8), RP 252B.1(28)
Retna Langen, Lampahan, RP 252B.1(31)
Retna Sengaja, Lampahan, RP 250B.99, RP 250D.52
Retna Suwida, Lampahan, RP 250E.1(4)
Retnasengara, Lampahan, RP 248.1, RP 249.32
Ringgit Purwa: Lampahan Bambang Danuasmara Dhaup lawan Déwi Wisathawati, Serat, RP 257

Ringkesanipun Pustaka Raja Wasana: Pajajaran dumgi Majapahit, RP 195
Riwayat Kembang Wijayakusuma sarta Labuhan Pangageman tuwin Jakat-Dalem Bokor Mas, RP 82
Riwayat Sekar Wijayakusuma , RP 82.1
Riwayatipun R.M.Ng. Harjadipraja, RP 53.2, RP 110.1
Rondhawidada, Lampahan, RP 249.43, RP 250C.1(35)
Rukma Ical, Lampahan, RP 250.54
Rupacondra, Serat, RP 2, RP 294B.2
Rurabasa, RP 294.5

S

Sabdatama, Serat, RP 110.7
Sabidin, Suluk, RP 326.24
Sadasa Catur, Lampahan, RP 252B.1(58)
Sadat Iman lan Poncadriya, Suluk, RP 366.57
Sadaya Kagungan-Dalem Gongsa, RP 90
Sadranan ing Karaton Surakarta, RP 84
Sahadat, Suluk, RP 326.26
Sahadat Kurès, RP 107.9
Sajarah, *see also* Sejarah.
Sajarah ing Kadilangu, RP 237.5
Sajarah ing Para Ratu: Panengen tuwin Pangiwa (Cublikan saking Serat Arjunasasrabau), RP 366.49
Sajarah ingkang Jumeneng ing Tanah Jawi, Serat, RP 105.3
Sajarah Juru Martanèn, RP 62.3
Sajarah Karaton Surakarta, Serat, RP 65
Sajarah Matahunan, RP 72.1
Sajarah Matahunan tuwin Surabaya, Serat, RP 72
Sajarah Nabi, RP 107.5
Sajarah Panengen, RP 65.1, RP 65B.1, RP 71.1
Sajarah Pangéran Atas-angin Aningali Cahya Nurbuwat, RP 237.22
Sajarah Pangiwa, RP 65.2, RP 65B.1, RP 71.2
Sajarah para Pepatih-Dalem, RP 71.3
Sajarah Parisawuli Wiwit Radèn Lembu Peteng, RP 67.1
Sajarah Putra lan Garwa Pakubuwana X, RP 62.1
Sajarah Putra lan Garwa Pakubuwana XI, RP 62.2
Sajarah Putra-Wayahipun Prabu Jayalengkara ing Purwacarita: Turunan Parisawuli Karaton Surakarta (Yasadipuran), RP 252B.2(9)
Sajarah Ratu Surakarta saking Pengging, RP 71.4
Sajarah saking Karang Lo, RP 65.3
Sajarah saking Madura, RP 65.4
Sajarah saking Nabi Adam, RP 237.23
Sajarah Surabaya, RP 72.2
Sajarah Urun Wijining Karaton Wiwit Ki Ageng Tarup: Awaton saking Serat Sajarah Parisawuli, RP 62
Sajarah Urun Wijining Karaton: Wiwit Ki Ageng Tarub Peputra Rara Nawangsih Kagarwa Radèn Bondhankajawan, dumugi Kangjeng Gusti Pangéran Adipati Haya Mangkunagara ingkang kaping IV Peputra Kangjeng Ratu Pakubuwana, Pramèswari-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana ingkang kaping Sadasa, RP 63, RP 64
Sajarah-dalem Ingkang Sinuhun Pakubuwana ingkang kaping Sakawan, RP 68
Sajarah-dalem Karaton Surakarta, RP 65B.5
Sajarah-dalem Karaton Surakarta: Pakubuwana XII, Serat, RP 70.2
Sajarah-dalem Parisawuli, RP 65B.3, RP 66, RP 67
Sajarah-dalem Parisawuli: Jenggala tuwin Majapahit, RP 65B.2
Sajarah-dalem Parisawuli: Karaton Surakarta, RP 65B, RP 65B.1
Sajarah-dalem saking Hadiwijaya Séda Kaliabu, RP 62.5
Sajarah-dalem saking Mangkubumèn, RP 62.6
Sajarah-dalem saking Matahunan, RP 62.7
Sajarah-dalem saking Simawalèn, RP 62.4
Sajarahipun Empu Kajat Jatiwisésa, RP 65B.4
Sajarahipun Para Empu ing Pulo Jawi, RP 219.1(7)
Sajarahipun para Nabi, RP 66
Sajarahipun Sultan Demak I, RP 370.7(3)
Sajarahipun Sunan Ngampèl-denta tuwin Panembahan Cakraningrat Séda Kamal, RP 370.2
Sakarat Jati, Suluk, RP 326.20
Salaredi dumugènipun Prabu Basurata Wiratha, Serat, HN 2

Salasilah: Urutipun Panjenengan Nata ing Tanah Jawi Awit Panjenengan Ratu Prabu Déwatacengkar, Medhangkamulan, Serat, RP 96.1
Saloka Paribasan, Serat, RP 297
Saloka, RP 294.10
Samba Juwing, Lampahan, RP 242.2
Samba Rabi, Lampahan, RP 250.38
Samba Rajah, Lampahan, RP 249.17
Samba, See also Somba.
Sampurnaning Janmi, Suluk, RP 329
Samsul Mu'arip ing Kusumadiningratan, Kitab, HN 29
Sana Sunu Tandhanagaran, Serat, RP 105.2
Sancaka Rabi, Lampahan, RP 250.46
Sandi Ukara Ywanjana, Serat, RP 366.15
Sandiasma, RP 110.9
Sanépa, RP 294.7
Sangkala Kadhaton, RP 2, RP 31.9
Sapta Wara, HN 19.5
Sarah Wulan, Lampahan, RP 251E.2(4), RP 252B.1(8)
Saraharcaka, Lampahan, RP 251.6
Saraharuna, Lampahan, RP 251B.6
Saréngat, Suluk, RP 327.12
Sariwahana, Serat, RP 164
Saroja, RP 294.8
Sasana Prabu, RP 100.3, RP 101
Sasmita Manis, Suluk, RP 326.25
Sasmitaning Kawimbuhan, Suluk, RP 366.62
Sastra Gendhing, Serat, HN 22.2
Sastra Gendhing: Wirayat-dalem Ingkang Sinuhun Kangjeng Sultan Agung ing Mataram, RP 103
Sastra Sandi Pradongga, Serat, HN 22.2
Sastraharjéndra, Serat, RP 366.22, RP 366.23, HN 18.4
Sastraharjéndra Yuningrat, HN 19.2
Sastramiruda, Serat, RP 89.1, RP 241.1
Sastramiruda: Buku Cariyos Ugering Padhalangan ingkang sampun Mupakat kanggé Abdi-Dalem Dhalang ing Karaton utawi Abdi-Dalem Dhalang ing Kadipatèn Anom, Serat, RP 241.0-1
Satama Satami, Lampahan, RP 250E.1(24)
Sawitri, Lampahan, RP 368.4(4)
Sayembara Déwi Gondawati, Lampahan, RP 250.50
Sayembara Déwi Mahéndra, Lampahan, RP 250.49
Sayembara Gondaséna, Lampahan, RP 250E.2(3)
Sayembara Madukara, Lampahan, RP 250C.1(74)
Sayembara Pejahipun Gondamana, Lampahan, RP 250B.27
Sayembara Pudhak Sategal, Lampahan, RP 251E.2(1), RP 252B.1(27)
Sayembara Setyaki, Lampahan, RP 248.1
Sayembara Singasari, Lampahan, RP 251E.2(24)
Sayembara Tala Pethak, Lampahan, RP 250.51
Sayembara Yasarata, Lampahan, RP 250C.1(41)
Sebutan, Ageman tuwin Upacaranipun para Putri, RP 77.3
Secaboma, Lampahan, RP 250.60
Sèh Hidayattolah, Suluk, RP 333.27
Sèh Malaya, Suluk, RP 332.16, RP 333.14, RP 366.51
Sèh Maulana, Suluk, RP 330.2
Sèh Pulèl, Suluk, RP 327.9
Sèh Samsu Tabrèd, Serat, RP 348.3; *see also* Suluk Kutub.
Sèh Tékawerdi, Serat, RP 325.3
Sejarah, Serat, RP 1.2
Sejarah, *see also* Sajarah.
Sejarah Melik, RP 71
Sejarah Urun Wijining Karaton: Carangan Sajarah-dalem, RP 62
Sejarah Wayang Topèng, RP 89.2
Sekar Purbanagara, Lampahan, RP 250D.19
Sekar Suli, Suluk, RP 327.14
Sekar Tajulintangan, Lampahan, RP 250.40
Sekar Tunjung Tuwuh ing Séla, Lampahan, RP 251.20, RP 251D.2(10), RP 251E.1(8)
Semantri Ngèngér, Lampahan, RP 250C.1(20)
Semar Dados Ratu, Lampahan, RP 250B.69, RP 250D.27
Semar Jantur, Lampahan, RP 247.28, RP 250B.11, RP 250C.1(87)
Semar Mantu, Lampahan, RP 250.3
Semar Minta Bagus, Lampahan, RP 249.31, RP 250B.98, RP 250D.51
Sembadra Dados Jaler, Lampahan, RP 250B.68
Sembadra Édan, Lampahan, RP 249.2, RP 250B.64
Sembadra Larung, Lampahan, RP 249.3, RP 250.59, RP 250B.66
Sembadra, *See also* Sumbadra.

Senggotho, Lampahan, RP 250B.43, RP 250D.13
Sengkala Milir, Serat, RP 1
Sengkan Turunan, HN 28.1
Serat Katrangan Cecepenganipun Radèn Adipati ing Surakarta, HN 15.1
Serat Pakemplakan Warni-Warni: Mangunsuwiryan, RP 366
Serat Warni-Warni, RP 213
Serat Warni-Warni ingkang Nerangaken Jangkepipun Panindak Prajangjiyan Pranatan twin Undhang-Dalem Bab Pangadilan, RP 125.3
Serat Warni-Warni ingkang Nerangaken Jangkepipun Panindak Undhang-Undhang tuwin Dhawuh Timbalan-Dalem Bab Pangglédhah Apyun, RP 125.2
Sesindhèn Kinanthi kanggé Gendhing Calunthang Sléndro Pathet Sanga, HN 30.13
Sesindhèn Kinanthi, HN 30.14
Setija, Lampahan, RP 247.41
Séwaka, Serat, RP 106, RP 367.4
Sholat, Zikir, tuwin Donga, RP 31.6
Sida Nglamong, Suluk, RP 330.1
Siddhawakya, Serat, RP 233
Sifat Iman, Serat, RP 237.19
Sifat Kalihdasa, Suluk, RP 237.2
Silihan, RP 294.9
Sima Wulung, inggih Sima Kombang, Lampahan, RP 251D.2(2), RP 251E.1(2)
Sindhèn Badhaya, Serat, RP 385
Singa Nglembarawati, Lampahan, RP 250.32
Singa Wulung, inggih Singa Kombang, Lampahan, RP 251.13
Sinjanglaga Rabi, Lampahan, RP 251E.2(29), RP 252B.1(53)
Sipating Nabi Mukhammad, Serat, RP 344.2
Sirul Ustad, Suluk, RP 333.3
Sirul Ustad: Liré Lakuning Guru, Suluk, RP 332.6
Siti Dhusun, Serat, RP 128
Siyung Wanara, Lampahan, RP 250E.1(5)
Sléndro Menyura Gendhing, RP 377
Sléndro Menyura Ladrangan, RP 383
Sléndro Nem Gendhing, RP 375
Sléndro Nem Ladrangan, RP 381
Sléndro Sanga Gendhing, RP 376
Sléndro Sanga Ladrangan, RP 382
Smaradahana, Serat, RP 284
Somba Ngengleng, Lampahan, RP 250B.30
Somba Rajah, Lampahan, RP 250B.82, RP 250D.36
Somba Rajah, Serat Lampahan, RP 255.4
Somba, *see also* Samba.
Sontrang, Suluk, RP 332.14, RP 333.12
Sori Baswara, Lampahan, RP 251D.2(5)
Sori Baswara, Lebu Tumangan, Lampahan, RP 251E.1(5)
Soribaskara, inggih Déwi Setyawati Lebu Tumangan, Lampahan, RP 251.16
Sosorah Bab Agami Animisme, RP 358
Sosorah Bab Agami Bali tuwin Sesorah Bab Agami Kristen, RP 360.0
Sosorah Bab Agami Bali, RP 360.1
Sosorah Bab Agami Hindhu, RP 359
Sosorah Bab Agami Rasul, RP 361B
Sosorah Bab Agami Yahudi, RP 361
Sosorahipun K.P.H. Hadiwijaya Wonten Volksraad, 1929, RP 368.9(2)
Srati Murdaningkung, Lampahan, RP 250E.2(24)
Srenggi Mimpuna: Sayembara Singasari, Lampahan, RP 252B.1(3)
Sri Kenya Wibawa, Lampahan, RP 250E.1(13)
Sri Maha Punggung, Serat, RP 199A, RP 250C.1(103)
Sri Makurung Krama, Lampahan, RP 251C.36, RP 251D.1(36)
Sri Mapunggung, Serat, RP 199A, RP 250C.1(103)
Sri Mapunggung Grogol, Lampahan, RP 251C.42, RP 251D.1(42)
Sri Mapunggung Pepara, Lampahan, RP 251C.43, RP 251D.1(43)
Sri Mapunggung, Lampahan, RP 251C.38, RP 251D.1(38)
Sri Pamukas, Lampahan, RP 250C.1(34)
Sri Sadana, Lampahan, RP 247.8
Sridenta, Lampahan, RP 250B.83, RP 250D.37
Srikala, Serat, RP 160A-2
Srikandhi Maguru Manah, Lampahan, RP 249.39, RP 250B.106
Srikandhi Maguru Manah, Serat, RP 259
Srikandhi Mandung, Lampahan, RP 250.9
Srimapunggung, Lampahan,
Srimpi Anglir Mendhung, HN 30.6
Srimpi Bondhan Kinanthi, HN 30.17
Srimpi Gambirsawit, HN 30.10

Srimpi Glondhong Pring, HN 30.4
Srimpi Gondakusuma, HN 30.13
Srimpi Lagu Dhempel , HN 30.2
Srimpi Lobong, HN 30.1
Srimpi Merak Simpir, HN 30.11
Srimulih, Lampahan, RP 250C.1(42)
Sruti sampun Kategesaken, Serat, RP 99
Su'al, Suluk, RP 366.61
Subrata Balik, Lampahan, RP 251C.35, RP 251D.1(35)
Subrata Krama, Lampahan, RP 267
Subrata Sumawita, Lampahan, RP 268
Sudhamala, Lampahan, RP 248.6
Sudhamala, Lampahan Ringgit Purwa, RP 248.6
Sugata, Lampahan, RP 249.28, RP 250B.95
Sugriwa Subali, Lampahan, RP 250.31
Sujana, Suluk, RP 327.5
Sujarahipun ingkang Nurunaken Para Ratu ing Tanah Jawi: Tengen akaliyan Kiwa, RP 219.2(2)
Sujinah, Serat Suluk, HN 20.7
Sukma Ngembaraning Sembadra, Lampahan, RP 249.5, RP 250B.70
Sukma Nglembara, Lampahan, RP 250C.1(66)
Sukma Nyalawadi, Lampahan, RP 250.37
Suksma Ngambara, Lampahan, RP 250E.2(11)
Suksmalelana, Serat Suluk, RP 335
Suktina Wyasa, Serat, RP 196B
Sultan Ibrahim, Serat, RP 345.1, RP 346.1
Sultan Suryangalam, Serat, RP 117
Suluk --, Serat, HN 20.1
Suluk Abesi, RP 327.6
Suluk Acih, RP 332, RP 333, RP 366.56, RP 366.58–64
Suluk Antih, RP 327.17
Suluk Aspiya, Serat, RP 52, RP 53.1
Suluk Aspiya tuwin Riwayatipun R.M.Ng. Harjadipraja, RP 53.0
Suluk Badan Nyawa, RP 326.11
Suluk Baka, RP 326.10
Suluk Bathik, RP 327.18
Suluk Bayan Mani, RP 332.3, RP 333.1, HN 20.3
Suluk Bayan Maot, RP 332.5, RP 333.3
Suluk Besi, *See* Suluk Abesi.
Suluk Bustam, RP 327.1, RP 328
Suluk Cariyos Pandhita ingkang Sampurna ing Pati, RP 332.16, RP 333.14
Suluk Cariyos Tapa, RP 333.19
Suluk Cariyos Wuwulang ing Pandhita kang Utami, RP 333.27
Suluk Condra, RP 106B.3
Suluk Darmawongsa, Serat, HN 20.3
Suluk Dhudha, RP 327.23
Suluk Dhudha: Kadhapur Pratélanipun Nyi Rondha dhateng Ki Dhudha 10 Bab, Wangsalaninpun mawi Wangsit, RP 331
Suluk Garwa Kancana kang saking Susunan Ratu, RP 348.6
Suluk Gatha Retna, RP 326.9
Suluk Gontor, Serat, RP 4.3
Suluk Ibnu Abas, RP 366.58
Suluk Iman Tokit, RP 326.4
Suluk Jalma Mulya, RP 326.30
Suluk Janma Hina, RP 326.23
Suluk Jebèng, RP 326.2, RP 327.7, RP 332.11, RP 333.7
Suluk Johar Kak, RP 326.18
Suluk Johar Mumkin, RP 332.4, RP 333.2
Suluk Johar, RP 326.16
Suluk Kadis, RP 326, RP 326.1, RP 326.15
Suluk Kadis Rasul, RP 327.11
Suluk Kahanan Jati, RP 326.5
Suluk Kakiki, RP 326.7
Suluk Kalimah Sadat, RP 327.10
Suluk Kanugrahan, RP 333.18
Suluk Kutub, RP 332.9, RP 333.5; *see also,* Sèh Samsu Tabrèd.
Suluk Lampahing Badan, RP 333.16
Suluk Langit Sapta kang Dumungung ing Badan, RP 333.23
Suluk Liman, RP 326.28
Suluk Linglung, Suluk Sèh Malaya, Serat, RP 366.51
Suluk Lonthang, RP 332.13, RP 333.11
Suluk Majas, RP 326.27
Suluk Malang Sumirang, Serat, RP 366.16
Suluk Malangkarsa, RP 326.29
Suluk Malayu, RP 327.20
Suluk Maligé Retna, RP 326.21
Suluk Manganiharki, RP 326.17
Suluk Martabat Sanga, RP 332.10, RP 333.6, RP 366.64
Suluk Martabating Kanugrahan, RP 366.63
Suluk Mas'alah Pati, RP 332.7
Suluk Mokal, RP 237.28
Suluk Mukaranah, RP 326.6
Suluk Musawarat, RP 332.1, RP 333.9
Suluk Musawaratan, RP 327.2

Suluk Musawaratan ing Giri Gajah, RP 327.16
Suluk Ngabud Jalil, RP 327.22
Suluk Nganasir Kawan Prakawis lan Martabating Roh lan Martabating Ati, RP 332.12, RP 333.8
Suluk Nganasir: Martabating Rèh Marta, RP 327.21
Suluk Nukat Gaib, RP 366.59
Suluk Paésan Jati, RP 326.8
Suluk Pamejang, RP 366.56
Suluk Pangandika Rasul: Bab Siksa Kubur, RP 333.24
Suluk Pangawi Suksma, RP 326.13
Suluk Pangawruh Jati, RP 326.19
Suluk Pati Praléna, RP 326.3
Suluk Piwulang Sèh Jati-Ening, RP 327.15
Suluk Puji, RP 332.2, RP 333.10
Suluk Purnaning Kawruh Gatha Retna, RP 326.9
Suluk Purwaduksina, RP 327.13, RP 366.55
Suluk Sabidin, RP 326.24
Suluk Sadat Iman lan Poncadriya, RP 366.57
Suluk Sahadat, RP 326.26
Suluk Sakarat Jati, RP 326.20
Suluk Sampurnaning Janmi, RP 329
Suluk Saréngat, RP 327.12
Suluk Sasmita Manis, RP 326.25
Suluk Sasmitaning Kawimbuhan, RP 366.62
Suluk Sèh Hidayattolah, RP 333.27
Suluk Sèh Malaya, RP 332.16, RP 333.14, RP 366.51
Suluk Sèh Maulana, RP 330.2
Suluk Sèh Pulèl, RP 327.9
Suluk Sekar Suli, RP 327.14
Suluk Sida Nglamong tuwin Suluk Sèh Maulana, RP 330
Suluk Sida Nglamong, RP 330.1
Suluk Sifat Kalihdasa, RP 237.2
Suluk Sirul Ustad, RP 333.3
Suluk Sirul Ustad: Liré Lakuning Guru, RP 332.6
Suluk Sontrang, RP 332.14, RP 333.12
Suluk Su'al, RP 366.61
Suluk Sujana, RP 327.5
Suluk Sujinah, Serat, HN 20.7
Suluk Suksmalelana, Serat, RP 335
Suluk Tambangraras: Cabolang, RP 311, RP 312–314
Suluk Tanajul Tarki, RP 327.8
Suluk Tanèn, RP 327.19
Suluk Tékawerdi, RP 325.3, RP 333.22
Suluk tuwin Wulang, Serat, HN 20
Suluk Wahyu Jatmika, RP 326.31
Suluk Walèh, RP 366.60
Suluk Wandhan Koning, RP 326.22
Suluk Wangsalan, RP 333.20
Suluk Warni-Warni, Serat, RP 326, RP 327, RP 332
Suluk Warni-Warni tuwin Wirid Syattariyah, RP 333
Suluk Wasita Jati, RP 326.12
Suluk Wejang, RP 327.3, RP 332.8, RP 332.14, RP 333.4
Suluk Wejangan Pandhita Èstri, RP 237.10
Suluk Wringin Sungsang, RP 333.17
Suluk Wujil, RP 326.14
Suluk Wulang, RP 327.4, RP 332.15, RP 333.13
Suluk Wulang Nokil sangking Kitab Nasikhatulmuluk, RP 333.21
Suluk Wulang Pandhita mring Putra Muridipun, RP 333.25
Suluk Wulang saking Pandhita Tékawerdi, RP 333.22
Sumbadra Édan, Lampahan, RP 250D.24
Sumbadra Larung, Serat, RP 260
Sumbadra, *See also* Sembadra.
Sumitra Rabi, Lampahan, RP 250.45
Sumong, Lampahan, RP 248.1
Sunara, Serat, RP 202
Sunggata, Lampahan, RP 250D.48
Sunggèn Gathutkaca, Lampahan, RP 249.27
Sunggèn Wilmuka, Lampahan, RP 249.19
Suraosing Carita, RP 304
Surga Bandhang, Lampahan, RP 250B.75, RP 250C.1(25)
Surti Purwakanthi, Serat, RP 100.1
Surtikanthi, Serat, HN 27.4
Suryakencana, Lampahan, RP 250C.1(67)
Suryangalam, Serat, RP 117
Suryaputra Rabi, Lampahan, RP 250C.1(89)
Suryawisésa, Lampahan, RP 251E.2(11)
Susunggèn Gathutkaca, Lampahan, RP 250B.94, RP 250D.47
Susunggèn Wilmuka, Lampahan, RP 250B.86, RP 250D.40
Suyuddhana Rabi, Lampahan, RP 247.32, RP 250B.14, RP 250C.1(91)
Swarga Bandhang, Lampahan, RP 249.10
Syarhan Kitab Fikih, RP 351

T
Tajusalatin, Serat, RP 95, RP 345.2, HN 18.2
Tajusalatin Kina, Serat, RP 94
Tajusalatin Sekar Ageng, Serat, RP 96.2
Tajusalatin Sekar Ageng tuwin Poncaniti, RP 96.0
Tambangraras, Suluk: Cabolang, RP 311, RP 312–314
Tanajul Tarki, Suluk, RP 327.8
Tanèn, Suluk, RP 327.19
Tapel Adam (Klempakan) RP 4.0
Tapel Adam: Babad Luhung, Serat, RP 3
Tapel Séwu, Lampahan, RP 249.23, RP 250B.90, RP 250D.43
Tapsir Surattul Ambyahi, Serat, HN 16
Tatakrama, Serat, RP 366.48
Tatakrama Ingkang Sinuhun Pakubuwana kaping VII: Wawaton Kalenggahan, Sasebutan, Agem-Ageman, Upacara, Pangawasa, Wawenang utawi Padamelanipun punapadéné Pakurmatanipun para Putra-Santana-Dalem Ageng-Alit sarta Abdi-Dalem Miwit Papatih Sapangandhap dumugi Demang, Patedhan-dDalem Swargi I.S.K.S Pakubuwana VII dhumateng Kangjeng Tuwan Komasaris Pan Nès Kala ing Taun Éhé 1780 utawi Taun Wlandi 1852, RP 75, RP 75B, RP 77.2
Tatakrama Kapatiyan, RP 80.1
Tatamangulun, Serat, RP 106B.1
Tatanan Radya Pustaka, RP 78.2
Tatedhakan Serat Dhawuh 23 Rabingulakir 1843 (1 April 1913) tuwin 7 Jumadilawal 1843 (14 April 1913), HN 15.1
Tatedhakan Serat Prajangjiyan-Dalem I.S.K.S. Pakubuwana VII akaliyan Kangjeng Tuwan Yan Inak pan Sépenaven [J. I. van Sevenhoven] Kumasaris Surakarta kaliyan Ngayogyakarta, RP 219.2(3)
Tatedhakan Serat-Serat Undhang-Undhang Pranatan Sasaminipun ingkang Kadhawuhaken déning K.R.A. Sasradiningrat IV, Papatih-Dalem Surakarta ingkang Jumeneng Sapunika Wiwit Kala Saweg Kakarsakaken Amakili Papatih-Dalem, HN 15.1
Tedhakan Paréntahipun Tuwan Résidhèn H. Maggilavrij tuwin Wangsulanipun K.R.A. Sasradiningrat dhumateng R.Ng. Hamongpraja, RP 121.8
Tedhakan Serat Centhini Tunjungbang, RP 321
Teges tuwin Pratélanipun ingkang Nganggit Macepat utawi Namaning Sekar Tengahan, Sekar Kawi, Sekar Salisir, Sekar Ageng, RP 366.43
Tegesing Namaning Sekar Ageng, Sekar Tengahan, tuwin Sekar Macapat, RP 252 B.2(7)
Tegesipun Hanacaraka (saking Pancapranawa), RP 294B.5
Téja Angkara, Lampahan, RP 270
Tékawerdi, Suluk, RP 325.3, RP 333.22
Tembung Jawa - Kawi, RP 252B.2(11)
Tembung Kawi Jinarwa, RP 252B.2(1), RP 370.3
Tetomba Gegancangan Jampi, RP 226.2
Teturunan saking Kitab [Jawan], RP 121.9
Thong-Thong Barong, Lampahan, RP 242.14, RP 250.6
Tingkahing Agawé Padaning Layang, RP 213.9
Tingkahing Rijal, RP 237.17
Titibyatara, Serat, 235.0-1
Trepsilaning Tatakrami Lumebet Karaton Surakarta Hadiningrat Nalika I.S.K.S. Pakubuwana IV, RP 366.17
Tri Bagna, Lampahan, RP 251.5, RP 251B.5
Triwarna, RP 294.6
Tuguwisésa, Lampahan, RP 249.29
Tuguwisésa Gilingwesi, Lampahan, RP 250B.96, RP 250D.49
Tuhfah, Kitab, HN 15.2
Tuladha Pradata, RP 237.7
Tunggul Wulung, Lampahan, RP 252B.1(40)
Tunjung Pethak, Lampahan, RP 250.34
Turongga Jati,Lampahan, RP 250C.1(61)
Turongga Kusuma, Lampahan, RP 251E.2(6), RP 252B.1(21)
Turuning Jawata , Serat, RP 240
Tuturing Para Raja Tanah Jawi, RP 10A

U
Udanagara, Lampahan, RP 249.44
Udhuné Dersawati, Lampahan, RP 250C.1(65)
Ugraséna Tapa, Lampahan, RP 250.55
Umuring Para Nabi, RP 237.15
Undhang Wiradat Sapanunggilanipun

Sawarnining Kapernatan Lami utawi Énggal, RP 121B.19
Undhang-Undhang Awisan I.S.K.S. Pakubuwana III, HN 15.1
Undhang-Undhang Awisan-Dalem I.S.K.S. Pakubuwana IV, 5 Jumadilawal Éhé, RP 77.6
Undhang-Undhang Gupernur Jéndral, RP 121.4
Undhang-Undhang Kantor, RP 213 .10
Undhang-Undhang-dalem I.S.K.S. Pakubuwana VII, RP 122.2
Ungeling Serat ingkang Pinanggih Radèn Samba lan kang Raka Bambang Gunadéwa kang Wonten salebeting Cungkup, RP 242.2
Uran-Uran Radèn Janaka manawi Lampahan Cèkèl Éndralaya, RP 242.3
Urut Cacah Putra Jenggala, RP 251E.3
Urut-Urutipun Pangkating Aksara Jawi, RP 302.1

W

Wader Abrit,Lampahan, RP 249.25 , RP 250B.92
Wader Bang, Lampahan, RP 250D.45
Wadu Aji, Serat, RP 74, RP 367.2
Wahmuka-Arimuka, Lampahan, RP 247.13
Wahyu Jatmika, Suluk, RP 326.31
Wahyu Widayat, Lampahan, RP 250E.2(16)
Walèh, Suluk, RP 366.60
Walisana, Serat, RP 17A, RP 17B
Wanamarta, Lampahan, RP 250E.2(6)
Wandaning Dhuwung, RP 217.1(2)
Wandaning Ringgit Wacucal: Wanda Kaprinci Wontenipun, RP 244
Wandaning Waos, RP 217.1(3)
Wandaning Wayang Ngayogya, RP 241.2(5)
Wandhan, Lampahan, RP 250E.1(14)
Wandhan Koning, Suluk, RP 326.22
Wangsalan, Serat, RP 332.18
Wangsalan, Suluk RP 333.20
Waosan Anyariosaken K.G.P.A. Mangkunagara Memengsahan kaliyan Kangjeng Sultan Ngayugya dumugi Ngayomi dhateng Surakarta, tuwin Nyariosaken Kawontenanipun para Kraman (Turunan saking Serat Lami), Serat, RP 40
Wara Ratna, Serat, RP 108.4
Warganing Sastra ingkang Piningit: Kang Ginedhongan déning para Pujongga, HN 27.6
Warkapati, Lampahan, RP 252B.1(26)
Warnabasa, Serat, RP 295
Warnasari, Serat, RP 294
Wasi Bacakannya, Lampahan, RP 250E.2(10)
Wasi Kala Suwéddha, Lampahan, RP 251C.12. RP 251D.1(12)
Wasi Kilapawarna, Lampahan, RP 252B.1(17
Wasi Purnamasidhi, Lampahan, RP 251E.2(2)
Wasindrajala, Lampahan, RP 251.22, RP 251E.1(10)
Wasita Basa: Kala ing Kina Kawastanan Udaka Wimba, RP 300
Wasita Dyah Utama, RP 108.7
Wasita Jati, Suluk, RP 326.12
Wasita Mulya, Serat, RP 52.2
Wasiyat Ngabdul Mukiyi Pajang, RP 332.17
Watugunung, Lampahan, RP 247.4, RP 250C.1(98)
Wawaton Tatakrama Tembung Kadhaton, RP 76
Wawaton Tatakrama Yasan-Dalem I.S.K.S. Sultan Agung Prabu Anyakrakusuma ing Mataram, RP 77.8
Wéddha Brata, Serat, RP 215.6
Wéddha Naréndra, Serat, RP 368.1(2)
Wéddha Satmaka: Papakeming Ngèlmi utawi Wulang ing Gesang, RP 366.26
Wéddha Satmaka: Piwulang Tembung Walandi Lantaran Tembung Jawi, RP 366.25
Wéddhaprana, Buku, RP 110.0
Wéddhaprana, Serat, RP 110.2
Wéddharaga, Serat, RP 110.6
Wéddhataya: Piwulang Jogèd utawi Piwulangan Mendhet Raosipun Begsa Wirèng Kina, RP 392
Wejang, Suluk, RP 327.3, RP 332.8, RP 332.14, RP 333.4
Wejangan Pandhita Èstri, Suluk, RP 237.10
Werkudara Dados Gajah, Lampahan, RP 249.7, RP 250B.72, RP 250D.29
Werkudara Dipun-Lamar, Lampahan, RP 249.18, RP 250B.84, RP 250D.38
Werttasancaya, Serat, RP 287
Widdhayaka, Serat, RP 174
Widyapraddhana, Serat, RP 238
Widyapramana, Serat, RP 367.1
Wilangan Dasanama, RP 213.6

Wilmuka Rabi, Lampahan, RP 250.42
Wilugongga, Lampahan, RP 248.1, RP 250.33, RP 250B.36, RP 250D.6
Wira Iswara, Serat, RP 108.0
Wirawiyata, Serat, RP 109
Wirid, Serat, RP 107.1
Wirit-Dalem Ingkang Sinuhun Kangjeng Susuhunan kaping VIII, RP 107
Wisanggeni, Lampahan, RP 250D.7
Wisatha Rabi, Lampahan, RP 250.44
Wisnupati, Lampahan, RP 247.5
Witaradya, Serat, RP 198C
Wiwaha Jarwa, Serat, RP 279, RP 280, RP 281, HN 26, HN 27.1
Wongsatama Maling, Lampahan, RP 250.5
Wringin Sungsang, Suluk, RP 333.17, HN 20.3
Wujil, Suluk, RP 326.14
Wuku ingkang Suwung saha ingkang ana Anggara Kasih tuwin Turuning Sri, RP 232.2
Wulan Pananggal, Lampahan, RP 252B.1(32), RP 251E.2(26)
Wulang, Serat, RP 106B.0
Wulang, Suluk, RP 327.4, RP 332.15, RP 333.13
Wulang Èstri, RP 102.8
Wulang Hamardika, RP 215.9
Wulang Nokil sangking Kitab Nasikhatulmuluk, Suluk, RP 333.21
Wulang Pandhita mring Putra Muridipun, Suluk, RP 333.25
Wulang Pembayunan: Pethikan saking Kitab Tabsir Ibnu Ngabas, RP 102.7
Wulang Punggawa, RP 108.5
Wulang Putra, RP 108.1
Wulang Rajaputra, RP 108.3
Wulang Rèh, RP 52.1, RP 100.2, RP 102.8
Wulang saking Pandhita Tékawerdi, Suluk, RP 333.22
Wulang Secadiranan, Serat, HN 20.2
Wulang-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana ingkang kaping IX, RP 108.0
Wulang-dalem Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana kaping II, RP 104
Wulangipun Sang Hyang Kala, RP 366.38
Wuwulang-dalem Ingkang Sinuhun [Kangjeng Sultan] Kapisan, RP 44.4

Y

Yudayana, Lampahan, RP 250.15
Yudayana, Serat, RP 162
Yudhisthira Sakit, Lampahan, RP 250B.56, RP 250D.21
Yusup, Serat, RP 349
Yuyutsuh, Lampahan, RP 249.16, RP 250B.81, RP 250D.35

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